

14v
75

(23)

The Burlington Magazine

for Connoisseurs

Illustrated & Published Monthly

Volume XXV—April 1914 to September 1914

LONDON

THE BURLINGTON MAGAZINE, LIMITED
17 OLD BURLINGTON STREET, W.

338781
5.6.37

NEW YORK: JAMES B. TOWNSEND, 15-17 EAST FORTIETH STREET

PARIS: BURLINGTON MAGAZINE, LTD., 10 RUE DE FLORENCE, VIII^e

BRUSSELS: LEBÈGUE & CIE., 36 RUE NEUVE

AMSTERDAM: J. G. ROBBERS, SINGEL 151-153

LEIPZIG: FR. LUDWIG HERBIG (WHOLESALE AGENT), 20 INSELSTRASSE

KARL W. HIERSEMANN, 29 KONIGSSTRASSE

FLORENCE: B. SEEGER, 20 VIA TORNABUONI

BASLE: B. WEPF & CO.

ALPHABETICAL LIST OF CONTRIBUTORS

- | | |
|--------------------------|---------------------------------|
| THE EDITORS | A. M. HIND |
| THOMAS ASHBY | R. L. HOBSON |
| C. H. COLLINS BAKER | C. J. HOLMES |
| ALEX. BAKSHY | G. HULIN DE LOO |
| C. E. O. BAX | T. ATHOL JOYCE |
| EGERTON BECK | W. G. KEITH |
| CLIVE BELL | A. F. KENDRICK |
| HAMILTON BELL | FRANCIS S. KERSHAW |
| MORTON H. BERNATH | A. P. LAURIE |
| A. DE BERUETE Y MORET | W. R. LETHABY |
| LAURENCE BINYON | D. S. MACCOLL |
| FRANCIS BIRRELL | ERIC D. MACLAGAN |
| TANCRED BORENIUS | M. KATHLEEN MARTIN |
| ABRAHAM BREDIUS | F. J. MATHER, J ^{NR} . |
| A. A. BREUER | H. P. MITCHELL |
| G. BALDWIN BROWN | I. B. MAXWELL |
| A. S. G. BUTLER | JOHN B. BOWYER NICHOLS |
| HERBERT CESCINSKY | J. TAVENOR PERRY |
| HAROLD H. CHILD | SIR CLAUDE PHILLIPS |
| SIR SIDNEY COLVIN | JOSE PIJOAN |
| A. E. CONWAY | MRS. J. H. POLLEN |
| SIR MARTIN CONWAY | BERNARD RACKHAM |
| HERBERT COOK | SIR C. H. READ, P.S.A. |
| ANANDA K. COOMARASWAMY | SALOMON REINACH |
| BARON A. DE COSSON | COMM. CORRADO RICCI |
| K. A. C. CRESWELL | COMM. G. T. RIVOIRA |
| O. M. DALTON | ELSIE ROSENBERG |
| ROBERT E. DELL | ROBERT ROSS |
| GIACOMO DE NICOLA | F. SCHMIDT-DEGENER |
| BRUCE DICKINS | G. A. SIMONSON |
| LOUIS DIMIER | OSVALD SIREN |
| CAMPBELL DODGSON | SIR CECIL SMITH |
| H. D. ELLIS | H. CLIFFORD SMITH |
| ISABELLA ERRERA | MRS. ARTHUR S. STRONG |
| C. JOCELYN FFOULKES | KIMPEI TAKEUCHI |
| GINO FOGOLARI | AYMER VALLANCE |
| M. D. FORBES | ALBERT VAN DE PUT |
| F. E. WASHBURN FREUND | W. H. JAMES WEALE |
| GUSTAVO FRIZZONI | W. T. WHITLEY |
| R. W. GOULDING | D. T. B. WOOD |
| CAMILLE GRONKOWSKY | Etc. |
| REV. A. C. HEADLAM, D.D. | |
| G. F. HILL | |

CONTENTS OF VOL. XXV

	PAGE
Note on a Portrait of Giuliano de' Medici ; by Sandro Botticelli. By Roger Fry .	3
Notes on Textiles. By Isabella Errera	4
Furniture at Boughton House. By A. F. Kendrick	8
A Late Gothic Poet of Line (<i>concluded</i>). By Osvald Sirén	15
The Inscriptions of the Ruthwell and Bewcastle Crosses and the Bridekirk Font. By M. D. Forbes and Bruce Dickins.	24
✓ The Designs of the First Movable Scenery on the English Public Stage. By William Grant Keith	29, 85
The Chronology of Bow Porcelain. By Bernard Rackham	33
Early Chinese Sculpture	40
Philippe de Comynes and the Painter Jean Foucquet. By Georg Swarzenski and Leo Baer	40
Van Dyck's <i>Prince of Oneglia</i> . By Albert Van de Put	59
A New Chinese Masterpiece in the British Museum. By R. L. Hobson	69
Carpets at Boughton House. By A. F. Kendrick	73
Three Pictures in the Jacquemart-André Collection. By Roger Fry	79
Turner in Rome—II. By Thomas Ashby	98
Contributions to the Study of English Porcelain. By Bernard Rackham	104
Persian Miniatures. By Clive Bell	111
The Portraits of Giuliano de' Medici. By G. F. Hill	117
Early Furniture. By Aymer Vallance	123, 170
Ancient American Mosaic. By T. A. Joyce	135
Some Pictures by Marcus Gheeraerts the Younger, including two versions of <i>The Perfect Wife</i> . By M. Kathleen Martin	137
An Early Bronze Buddha. By Hamilton Bell	144
The Column of Juppiter in the Museum of Mainz. By Mrs. Arthur Strong	153
The New Print Gallery, the British Museum. I—New Drawings. By Bowyer Nichols. II— <i>The Madonna</i> ; engraved by Bernhardinus Milnet. By Campbell Dodgson	163
An English Silver Chalice and Paten, <i>circa</i> 1300. By H. D. Ellis	170
<i>A Fête at Venice in 1747</i> , attributed to Antonio Canale. By Lionel Cust	175
Portrait of Girardin le jeune. By R. W. Goulding	176
Chinese Inlaid Lacquer. By A. A. Breuer	176
English Tapestries at Boughton House. By Francis Birrell	183
Miniatures ascribed to Sultān Muḥammad. By More Adey	190
Notes on Pictures in the Royal Collections. By Lionel Cust XXVIII—Two Paintings by Pieter de Hooch	205
XXIX—On Two Portraits of Isabella D'Este	286
The Part of Suger in the Creation of Mediæval Iconography. By W. R. Lethaby	206
The New Excavations at Rhages : On the so-called Samarra Faïence. By Roger Fry and Charles Vignier	211
Some Limoges Enamels by an unidentified Master. By H. P. Mitchell	218
Notes on Italian Medals. By G. F. Hill	221, 335
Portrait Heads, The Château Vieux, St. Germain. By Elsie Rosenberg	227

CONTENTS OF VOL. XXV—*continued*

	PAGE
A Chinese Tapestry	231
Ancient Linen Garments. By Mrs. John Hungerford Pollen	231
Prelatial Crosses in Heraldry and Ornament. By Egerton Beck	237
Turner at Tivoli. By Thomas Ashby	241
An Early Guardi. By George A. Simonson	267
The Darmstadt Loan Exhibition. By Frank E. Washburn Freund	268
Two Angels by Melozzo da Forlì (?). By Sir Claude Phillips	273
Chinese Incised Lacquer. By A. A. Breuer	280
Some Remains of a Wooden Ambone in the Victoria and Albert Museum. By J. Tavenor Perry	291
Chinese Jade. By Ian Bouverie Maxwell	294
Some Early Italian and German Embroideries at South Kensington. By W. R. Lethaby	298
Special Notice	325
A Newly Discovered Early Rembrandt. By Abraham Bredius	325
The Anderson Gift to the Ashmolean Museum. By Tancred Borenius	325
<i>The Legend of S. Eloy and S. Godeberta</i> , by Petrus Christus. By H. Clifford Smith	326
The Seed of Gothic Art. By Sir Martin Conway	341
The Portraits of Michelangelo. By G. F. Hill	345
An Unrecognized Head of Constantine the Great. By A. E. Conway	346
Chantilly. By Lionel Cust	349
Art in France. By R. E. D.	124, 195, 304
Letters to the Editors: "S. Giles saying Mass" (Steinkopf Collection) (Sir Martin Conway)	247
(Salomon Reinach)	305
Reviews	59, 125, 247, 306, 351
Notes	61, 127, 197, 259, 314, 366
Foreign Periodicals: German, 62, 369; Italian, 129; Russian, 199, 263; Dutch, 261; Spanish, 262; French, 319	
Publications Received	66, 132, 202, 263, 322, 372

LIST OF PLATES

	PAGE		PAGE
Note on a Portrait of Giuliano de' Medici; by Sandro Botticelli		U.S.A.); [z] <i>Virgin and Child</i> (Uffizi, store-room)	22
<i>Giuliano de' Medici</i> ; by Sandro Botticelli (Duveen Bros.)	2	The Inscriptions of the Ruthwell and Bewcastle crosses and Bridekirk Font	
Notes on textiles :—		The Bridekirk Font :—	
[A] Silk, <i>The Annunciation</i> , within a continuous intertwined ribbon, in astragal form, with flower ornament; red ground, ornaments white, red, green, yellow and purple, Alexandrian, 1st half of 6th century (Vatican); [B] Leaf of an ivory diptych of the consul, Justinus, Byzantine, 540 A.D. (Kaiser-Friedrich Museum); [C] Silk, polychrome, Egyptian, 7th century (Kunstgewerbe Museum, Berlin and Musée des Tissus, Lyons); [D] Silk, purple and yellow, quadriga scene with genii of victory within an astragal band, Byzantine, mid-6th century (Cathedral treasury, Aix-la-Chapelle); [E] Silk, white, yellow, blue and red on a red ground, quadriga scene with genii of victory, within an astragal band decorated with heart-shaped flowers (Musées Royaux des Arts décoratifs, Brussels)	5	[A] Detail, upper division of side to the left of the inscription; [B] Detail, lower division of side opposite the inscription; [C] Side bearing the inscription; [D] Side to right of the inscription. A, B, D are from drawings by Mr. G. IV. Collingwood and C from a photograph by Mr. Titus Wilson	27
Furniture at Boughton House :—		The Chronology of Bow porcelain :—	
I—[A] Walnut chair, covered with embroidery, end of the 17th century; [B] Carved chair, painted black, covered with silk damask, period of Charles II; [C] Walnut chair, covered with red velvet, period of William III; [D] Walnut chair, covered with embroidery, period of William III	9	White Bow porcelain in the Victoria and Albert Museum	
II—[E] Period of William III: walnut chair, covered with red velvet; [F] Gilt stool, covered with brocade; [G] Gilt stool, covered with embroidery; [H] Gate-leg table of walnut	11	I—[A] About 1750; [B] About 1760 (Schreiber collection); coloured porcelain, Bow (?) in the Victoria and Albert Museum	35
III—[J] Torchère with marquetry and gilding, period of William III; [K] Oak chest of drawers, period of Charles II; [L] Torchère with marquetry and gilding, period of William III	14	II—[C] Two pairs of plates, front and back views (Schreiber collection); [D] Bowl painted in blue; Mugs—[E] painted in blue; [F] painted in black; [G] painted in black and coloured in polychrome	38
A late Gothic poet of line :—		Early Chinese Sculpture.	
Works here ascribed to Parri Spinelli.		Sculpture here ascribed to the school of the grottoes of Lung-mên, from 5th to 8th century (M. Vignier, Paris) :—	
III—[L] <i>Virgin and Child with angels</i> , SS. Peter and Anthony, SS. John the Baptist and Matthew (Galleria Doria, Rome); [M] <i>Mystical marriage of S. Catherine, with the archangels Michael and Raphael, and SS. Francis and Louis of Toulouse</i> (Pieve, Borgo alla Collina, Casentino); [N] <i>Descent of the Virgin's girdle</i> (Pieve, Stia, Casentino); [O] <i>Virgin and Child</i> (Galleria Sterbini, Rome); [Q] <i>Mater misericordiae with SS. Pergentinus and Laurentius</i> (Pinacoteca Comunale, Arezzo); [R] <i>Virgin and Child</i> , by Spinello Aretino (Pinacoteca Comunale, Città di Castello)	19	I—[A, B, C] Boddhisattvas, perhaps Avalokitesvara, the Chinese Kuan yin	42
Works ascribed to Parri Spinelli :—		II—[D, E] The Maitreya (?); [E, F] T'ang period (?); [F] Buddhist priestly saint (?)	43
IV—Drawings [R] No. 35; [S] No. 35 verso; [T] No. 36; [U] No. 38 (Uffizi, print room); [W] <i>S. Michael the archangel</i> (Church of S. Francesco, Arezzo); [Y] <i>Death of the Virgin</i> (Mr. J. G. Johnson, Philadelphia,		Philippe de Comynes and the painter Jean Foucquet	
		Miniatures in polychrome or <i>camaieu d'or</i> , a Book of Hours belonging to Philippe de Comynes, here ascribed to Jean Foucquet and his pupils (Messrs. Joseph Baer and Co., Frankfurt a.M.) :—	
		I—[A] Initial of "Ordo ad sponsam benedicendam" with six scenes of marriage festivities, pupils' work; [B] <i>The patron</i> ; [C] <i>S. Luke inspired by the Virgin</i> ; [D] <i>S. Luke painting the Virgin</i> ; [E] <i>Miracle of S. Paul</i> (?); [F] <i>S. Peter baptizing a heathen</i> ; [G] <i>The 11,000 Virgins</i> ; [H] <i>S. Mathurin</i> ; [I] <i>Assumption of S. Mary Magdalen</i>	46
		II—Medium scale miniatures, here ascribed to Jean Foucquet: [K] <i>S. Matthew</i> ; [L] <i>S. John the Evangelist</i> ; [M] <i>S. John the Baptist</i> ; [N] <i>Les trois morts et les trois vifs</i>	49
		III—Miniatures here ascribed to Jean Foucquet: largest scale; [O] <i>S. Catherine</i> ; [P] <i>Virgin and Child</i> ; [Q] <i>Bl. Claude</i> ; medium scale; [R] <i>S. Luke</i> ; [S] <i>S. Michael the archangel</i>	52
		Van Dyck's <i>Prince of Oneglia</i> :—	
		I—[A] <i>The sons of Charles Emmanuel I of Savoy</i> (H. M. The Queen-Mother of Italy)	55
		II—[B] <i>Emanuel Philibert of Savoy, Prince of Oneglia Grand Prior of S. John in Castile</i> (H.M. the King of Italy); [C] <i>Charles Emmanuel I of Savoy</i> ("Augustæ regiaeque Sabaudiae domus arbor gentilitia" by	

LIST OF PLATES—continued

	PAGE		PAGE
F. M. Ferrero), by G. Tasnière, after F. J. D. Lange	58	Some pictures by Marcus Gheeraerts the younger, &c.	
A New Chinese masterpiece in the British Museum :—		I—Portraits by Marcus Gheeraerts the younger.	
Lohan, T'ang pottery, 50 in. high	68	[A] <i>Elizabeth Russell</i> (Duke of Bedford, Woburn Abbey); [B] <i>Frances Howard, countess of Essex</i> (Captain H. Butler); [C] <i>Mary, countess of Pembroke</i> (?) (Lord de l'Isle and Dudley, Penshurst); [D] <i>Lady Arbella Stuart</i> (Duke of Northumberland, Syon House)	139
Carpets at Boughton House :—		II—Illustrations concerning <i>The Perfect Wife</i> , [E] from "Æsop's Fables", 1566; [F, G] from Alciati's "Emblemata", 1539, 1549; [H] from "Hadrianus Junius", 1565; [I] Portrait "sis tu talis," (Mr. E. Bromley-Martin, Ham Court); [K] Portrait "HAEC TALIS FUIT" (Earl of Chichester, Stanmer)	142
I—Woollen carpets, Asia Minor—[A] dated 1584; [B] late 16th c.	72	An early bronze Buddha :—	
II—Persian woollen carpets—[C] Possibly made in India, early 17th c.; [D] Made in India, 17th c.	75	I—The altar-piece (by permission of the late owner, M. Worch, Paris)	145
Three pictures in the Jacquemart-André collection :—		II—Details of the altar-piece	148
I— <i>S. George and the Dragon</i> ; by Paolo Uccello; tempera on panel, 52 × 90 cm.	78	The column of Juppiter in the Museum of Mainz. Original fragments and copies of the Juppiter column at Mainz :—	
II— <i>Madonna and Child</i> ; by Alessio Baldovineti; tempera on canvas, 88 × 73 cm.	81	I—[A] The original thunderbolt; [B] the original foot of the Juppiter statue (both in the Mainz Museum); [D] Copy of the column, <i>in situ</i> ; [C, E, F] Details of the copy	152
III— <i>Holy Family</i> ; by Luca Signorelli; oil on panel; 102 × 87 m.	84	II—Fragments of the original shaft (Mainz Museum)	157
The Designs of the first movable scenery on the English public stage (<i>concluded</i>) :—		III—Fragments of the original socle and base (Mainz Museum)	160
John Webb's designs for D'Avenant's "Siege of Rhodes"		The new Print Gallery, the British Museum :—	
I—[A] Proscenium and side scenes; [B] Act I, scene I.	87	I—Pencil drawings. [A] Study of a woman kneeling, by Rubens; [B] Study of a lad carrying faggots, by Gainsborough	165
II—[C] Act II, scene I; [D] Act III, scene I	90	II— <i>The Madonna</i> , engraving (<i>manière criblée</i>) by Bernhardinus Milnet	168
III—[E] Act IV; [F] Act V, scene I	93	Early Furniture—XVII —	
Turner in Rome—II :—		[A] Coffin, 14th c. (Rainham Church, Kent); [B] Chest, early 16th c. (Mr. George Gibbs); [C] Oak corner cupboard, 16th c. (Messrs. A. B. Daniell and Sons)	171
Drawings by Turner in his National Bequest		An English silver chalice and paten, <i>circa</i> 1300 (Mr. H. D. Ellis)	174
I—[A] Castle and Bridge of S. Angelo with S. Peter's in the distance; [B] View from behind Sta. Balbina, near the west corner of the Baths of Caracalla	99	A <i>Fête at Venice in 1747</i> , attributed to Antonio Canale (Mr. W. J. Abraham)	174
II—[C] View from the bastion which protected the Belvedere, towards the Porta Angelica; [D] The Forum, with the tower of the Capitol, the Palace of the Senator, the Arch of Septimius Severus, Sta. Maria in Araceli, the temple of Antoninus and Faustina, and the door of SS. Cosmo e Damiano	102	Chinese Inlaid Lacquer —	
Contributions to the study of English porcelain :—		Pieces belonging to Dr. A. A. Breuer, unless otherwise stated.	
[A] Cup and saucer, Sèvres, 1756, painter's mark "E"; [B] Plate, Worcester, about 1775; [C] Cup, Bristol; [D] Vase, Bristol; [E] Plymouth; [F] Cup, Sèvres, 1757, painter's mark "7" (V. and A. Museum)	105	I—[A] Sung shrine for books; [B] Flat rectangular box, later Sung; [C] Korean coffer, early Ming; [D] Flat round box for sealing powder, K'ang-hsi; [E] Small <i>kogo</i> for incense Ch'ien-lung; [F] Small Ming <i>kogo</i> ; [G] Ming case; [H] Picnic case, Yuan or early Ming	179
Persian Miniatures :—		II—[J] Travelling case for opium pipes, Ming; [K] Heavy brass-bound box, probably 17th cent.; [L] Round box, inlay of lacquer into brass (Mr. Oscar Raphael); [M] Doctor's cabinet, inlaid with mother-of-pearl, Yuan or early Ming; [N] Back of five-stringed <i>biwa</i> , sandal wood inlaid with mother-of-pearl (from "Toysei Shuko" pl. 129)	182
Herramaneck collection (Mr. Arthur Ruck)			
I—[A] Horseman contemplating a girl combing her hair; [B] Hermit surrounded by beasts.	110		
II—[C] Drawing by Behzad	113		
III—[D] Ladder scene; [E] Sage in a grotto	116		
Early Furniture—XVI :—			
I—[A-H] 16th-century bedposts	119		
II—[I] 16th-century beds; [J] Bed-head (V. and A. Museum); [K] Foot-board (Mr. J. D. Phillips); [L] Bed-foot (Maidstone Museum)	122		
Ancient American Mosaic			
Colour-plate. Ornament, valve of bivalve shell, with mosaic decoration, a chief's head, from Nasca; also a breast-ornament (?), double-headed serpent of turquoise and shell mosaic, Mexican (British Museum)	134		

LIST OF PLATES—continued

	PAGE		PAGE
English tapestries at Boughton House		Ancient linen garments:—	
I—[A] <i>Feed my sheep</i> , after Raphael, Mortlake mark; [B] <i>Earth</i> , from designs by Charles le Brun	185	All from Wardour Castle and now in the Victoria and Albert Museum, unless otherwise stated.	
II—[C, D] <i>Playing boys</i> , Mortlake	188	I—[A] Linen cap and stay-cap; [B] Two babies' mittens; [C] A little shoe; [D] Cambric cap; [E] Sicilians waddling band (Author's coll.); [F, G] Cambric christening-cap and shirt (Author's coll.); [H] Court-cloak, fine linen worked in yellow silk	233
Miniatures ascribed to Sultān Muḥammad :—		II—[J] Boy's shirt; [K] Lady's <i>camisia</i> (Author's coll.); [L] Linen doublet (from Isham coll.)	236
A double frontispiece to a "Subḥat al-Abrār" (<i>Rosary of the Righteous</i>), by Sultān Muḥammad (Herramaneck collection) Mr. Arthur Ruck)	192	Turner at Tivoli :—	
Notes on pictures in the royal collections—		Drawings by Turner in his National Bequest,	
XXVIII—Two paintings by Pieter de Hooch :—		I—[A] View from the summit of Monte Catillo; [B] View from the foot of Monte Catillo	243
I—[A] <i>A Garden scene</i> (H.M. the King, Windsor Castle)	204	II—[C] View from the left bank of the river, the campanile of the duomo in the distance; [D] View from the high road up to the town	246
II—[B] <i>A Music party on a terrace</i> (late Borden coll.); [C] <i>A Music party</i> (H.M. the King, Hampton Court)	207	An Early Guardi :—	
The new excavations at Rhages—On the so-called Samarra faïence		I— <i>The Piazza San Marco</i> (Mr. Henry Harris)	266
Lustred faïence belonging to M. Charles Vignier :—		II—The drawing for Mr. Henry Harris's picture	269
I—Plates, [A] with no rim but a slightly reflexed edge, lustre, olive-coloured ochre; [B] similar to [A] in shape, lustre, honey-coloured; [C] the under-side of [B], differing only in the inscription from the under-side of [A]	210	The Darmstadt Loan Exhibition :—	
II—[D] Plate similar in form to [A, B-C], but with rudimentary rim, lustre, upper-side, pale, under-side, olive-green; Bowls, [E] Lustre, pale; [F] Lustre, olive to full green, carmine-brown and ochre	213	Silver Plate.	
III—Bowls [G] Lustre, golden; [H] Lustre, red; [I] Plate, spreading profile, lustre, upper-side white, under-side medlar-grey	216	[A] <i>Bacchus im Fass</i> , by Georg Kobenhaupt; [B] Table fountain, <i>Leda and the Swan</i> , 17th c. (the Grand Duke of Hesse); [C] Late baroque drinking cup, Silesian, early 18th c. (Prince Biron of Curland)	272
Some Limoges enamels by an unidentified master :—		Two Angels by Melozzo da Forlì (?) :—	
[A] <i>The Betrayal</i> ; [B] <i>The Entombment</i> , stamped on the back i.c. (?) under a crown; [C] <i>The Virgin</i> , with M.A. monograms (all three, Victoria and Albert Museum)	219	I—[A] The upper portion of an altar-piece, <i>Two Angels Swinging Censers</i> (Sir Claude Phillips)	276
Notes on Italian medals—XVII :—		II—[B] Detail of [A]; [C] <i>Angel</i> , from the apse of SS. Apostoli (the Sacristy, S. Peter's)	277
[A] CONSTANTINVS COMINATVS and obverse, Lombardic (?) (Berlin); [B] CAPIT.GENERAL. ROBERTVS.DE.SANCTO.SEVERINO.RAGONENSIS. ITALIAE, possibly by Adriano Fiorentino (?) (British Museum); [C] <i>Sanseverino and his wife, Lucrezia of Siena</i> , on obverse; [D] <i>Hercules, Nessus and Deianira</i> , plaque by Giov. Bernardi da Castelbolognese, signed 10	223	Chinese Incised Lacquer :—	
Portrait heads, the Château Vieux, St. Germain :—		The property of Dr. A. A. Breuer unless otherwise stated.	
Decorative busts, S. Louis IX and his three brothers.		I—[A] Carved red tray, circular, "Chang Cheng" (Korinin temple of the Dailokuji monastery at Kyoto); [B] early Ming Guri red and black oval tray, "Shun an Kuang wei tsao"; [C] Tray, brown design on a dark red ground; [D] Box with incised lines of decoration gilded, black ground (<i>this box is by error inverted in the illustration</i>); [E] Small cabinet, signed "Ta Ming Chia Ching Tsao", brown, yellow and red	281
[A] <i>S. Louis</i> ; [B] <i>Alphonse, comte de Poitiers</i> (?); [C] <i>Charles, comte d'Anjou</i> (?); [D] a brother who died young (?)	226	II—[F] Red circular tray, signed "Ta Ming Chia Ching nien Chih san t'seng"; [G] Hexagonal Ming kogo, Laotse on his bull with clouds, red, brown and green; [H] Round fluted box, coral coloured (Messrs. Spink & Sons); [I] Round and square intersected box, red, green and brown (Messrs. Spink & Sons)	284
A Chinese tapestry :—		Notes on Pictures in the Royal Collections—	
Colour-plate. <i>The birthday festival of a high dignitary of state</i>	230	XXIX :—	
		Portraits of Isabella d'Este in Hampton Court Palace; [A] Attributed to Parmigianino; [B] By Lorenzo Costa	287

LIST OF PLATES—continued

	PAGE		PAGE
Chinese Jade :—		II—[D] <i>Rest on the Journey to Bethlehem</i> (from Lochis coll., Bergamo); [E] <i>Flight into Egypt</i> by Battista Dosso (Dr. Fritz v. Harck, Seussnitz, by permission)	329
The property of M. Kimpei Takeuchi.		<i>The Legend of S. Eloy and S. Godeberta</i> , by Petrus Christus.	
Discs—[A] Hollow, white with clayish patina, diam. <i>circ.</i> 8·3 cm., Han; [B] Hollow, transparent, grey with black stains, cloud pattern, diam. <i>circ.</i> 11·5 cm., Han or earlier; [C] <i>Chuch</i> , hollow, yellowish with brown stains, diam. <i>circ.</i> 17·2 cm.	295	The picture (the late Baron Albert von Oppenheim, Cologne)	333
Various Jades—[A] <i>Chuch Chih</i> , pair of rulers, bluish white, high relief, length <i>circ.</i> 27·3 cm., Han; [B] <i>Huang</i> , pendant, yellowish with russet stains, length <i>circ.</i> 18·8 cm., Han; [C] Sacrificial wine-vase or royal finger-bowl, bluish white, height <i>circ.</i> 13 cm., probably Chou; [D] Incense burner, brown, speckled, having 5 circular holes surrounding one square hole, diam. <i>circ.</i> 8·25 cm., probably Sung	299	Notes on Italian Medals—XVIII :—	
Some Early Italian and German Embroideries at South Kensington :—		I—Medals signed by Zacchi in Mr. Maurice Rosenheim's collection, unless otherwise stated : [A] <i>Andrea Grilli</i> ; [B] <i>Onofrio Bartolini de' Medici</i> (British Museum); [C] <i>Fantino Cornaro</i> ; [D] <i>Fabio Mignaneili</i> , attrib. to Zacchi	337
Restorations.		II—Medals in the British Museum, unless otherwise stated : [E] <i>Girolamo Veralli</i> , signed Φ; [F] <i>Giov. Maria del Monte Sansavino</i> , attrib. to Zacchi (Berlin Museum); [G] <i>Lorenzo Campeggi</i> ; [H] <i>Giov. Maria del Monte Sansavino</i>	340
[A] Panel, early Italian, 9 scenes from the life of Christ, with scenes from the lives of S. Dominic and S. Christopher; [B] Narrow strip, silk and gold on purple silk, <i>Christ</i> , SS. <i>Peter</i> , <i>Simon</i> and <i>Philip</i> , from the cathedral, Halberstadt, Germany	302	An Unrecognized Head of Constantine the Great. Portrait busts of Constantine [A] Palazzo dei Conservatori; [B] Head of the colossal statue (S. John Lateran); [C] From Cos (British Museum)	347
A Newly Discovered Early Rembrandt. Portrait of an Old Woman, unknown (M. A. Silvestre, Geneva)	324	Review of "Zeichnungen nach Wu Tao-tze", by F. R. Martin	
The Anderson Gift to the Ashmolean Museum :—		I, II— <i>Conflicts Between Wild Animals and Demons, after Wu Tao-tze</i>	354, 355
I—[A] <i>Madonna and Child</i> , Florentine (?); [B] <i>Nathan reproving David</i> , Florentine; [C] <i>Baptism of Christ</i> , Giovanni di Paolo	328		



GIULIANO DE' MEDICI BY SANDRO BOTTICELLI (DUVEEN BROS.)

NOTE ON A PORTRAIT OF GIULIANO DE' MEDICI BY SANDRO BOTTICELLI BY ROGER FRY

THERE are few things more agreeable to the man in the street than any occurrence which shows up the fallibility of those who pretend to special knowledge. How pleasant it is to catch the man of science out over some prophetic statement which has been palpably falsified. What rejoicings over the expert in hand-writing who has been taken in by an astute lawyer. How natural it is to take revenge on a man of specialized knowledge who pretends to a ridiculous infallibility. Often enough, no doubt, the laugh is on the side of the average man who takes a cynical pleasure in noting how the doctors differ and deducing thence the impossibility of really knowing anything but what common sense dictates. But now and again time's revenges justify the expert. An instance occurred not long ago. The experts who persisted that the fine portrait of Philip IV of Spain in the Dulwich gallery was not an original Velazquez¹ were thought unduly particular and paradoxical until the original turned up and left no reasonable doubt upon the question.

Once more the constant refusal of the best accredited critics to accept a copy for an original has been justified, in spite of the fact that no known original existed for the purpose of comparison. With our knowledge of Botticelli's intimate relations with the Medici family nothing was more probable than that he should have made a portrait of Giuliano de' Medici, Lorenzo's brother. Two pictures have long been known which were clearly portraits of Giuliano and as clearly were Botticellian in conception. One of these passed from the Strozzi palace to the Berlin Gallery in 1878, the other forms part of the Morelli collection in the Museo Civico at Bergamo. It is quite true that Signor Morelli not unnaturally looked with favourable eyes upon one of his own treasures and declared this to be original while he pointed to the Berlin version as an old copy. Nor is it to be wondered at that Dr. Bode and Dr. Posse of Berlin claimed the example in their museum for the original and alluded to the Bergamo version as a copy. Crowe and Cavalcaselle agreed with the view of the German authorities. So far we have the familiar spectacle of disagreement among the doctors. But what is noteworthy is that the next generation of critics, who were by the nature of the case less biassed by personal feeling, have been unanimous in declaring that neither Berlin nor Bergamo possessed an

original portrait of Giuliano by Botticelli. Mr. H. P. Horne dismisses them briefly in his monumental work and Mr. Berenson is equally decided. The opinion of these two authorities has been moreover accepted tacitly by nearly all recent students of Florentine art.

And now beyond the possibility of belief after all these years in which the world has been ransacked for masterpieces as never before, the original comes to light. And with its appearance no question about the inferiority of both the Berlin and Bergamo versions remains possible. Here is assuredly the master hand. Here is Botticelli at his best with all the keen virility and clear simplification of his *S. Augustine* at the Ognissanti and with all the exquisite sensibility and delicacy of feeling which never failed him, and at times overbalanced his other qualities.

With regard to the date of this portrait, if we suppose it to have been done from life as I believe, it cannot be later than April 1478, when Giuliano was assassinated in the cathedral of Florence. Nor can it have been many years before this date on account of the sitter's age and the style of the work, which seems to me to recall on the one hand the *Adoration of the Magi* with portraits of some of the Medici family and on the other, as I have already suggested, the somewhat later fresco of *S. Augustine*.

I have spoken of this as the original of the Berlin and Bergamo pictures in spite of the fact that the head is facing to right in these two works, while in the example belonging to Messrs. Duveen Bros. the head faces to left. But in spite of this obvious difference the correspondence is so exact in almost every particular as to leave no doubt in my mind that the portrait here reproduced served as a model to some artist of Botticelli's following (perhaps Amico di Sandro as Mr. Berenson declares) in the execution of a reversed copy, although I cannot guess at the reason which prompted this unusual proceeding.

I must leave to a future date and to some more competent authority the final and complete discussion of the history and provenance of this work. For the moment this note must suffice, the more so since no apology is needed to the readers of *The Burlington Magazine* for making known to them without any delay so great a masterpiece and letting them share in the good fortune of so unexpected a recovery.

¹ See *The Burlington Magazine*, Vol. XIX, p. 5 (Ap. 1911).

NOTES ON TEXTILES BY ISABELLA ERRERA*

I DO not propose to give here any historical sketch of textiles in general, but merely to make certain observations on Egyptian stuffs and those related to them.

Later, indeed, than in China, where silk has been woven since the year 2689 B.C.,¹ but as early as about 1600 B.C., polychrome tapestries, ornamented with stripes and lotus flowers, were produced in Egypt. Specimens of these from the tomb of Kha of the 18th dynasty are exhibited in the Museum of Turin.² In the Museum of Cairo also may be seen textiles of about 1500 B.C. which come from the sarcophagus of Thothmes IV, also of the 18th dynasty. Some of these are of the natural linen with tapestry reliefs in colour, powdered with lotus-flowers, papyrus, hieroglyphs, and the cartouches of Amenophis II and Thothmes III; others are of very fine polychrome linen in stripes interspersed with lines of the rose pattern.³

After these textiles, which are dated by the cartouches, or by the papyrus and the purely Egyptian design, comes a long period during which stuffs can neither be dated nor their place of fabrication be located with any probable exactitude.

The most ancient stuffs known to us after those which I have mentioned are in the Hermitage, from Greek tombs in the Crimea of the 5th to the 3rd century B.C. But what more especially concern us here are the woollen tapestries discovered in Egypt, dating from the 1st century B.C. to the 9th A.D., and also the silken stuffs which date from the 1st century of the Christian era onwards.

No one has yet succeeded in classifying these textiles exactly. A stuff derived from excavation in Egypt was not necessarily made in that country, for textiles were exported and imported at very remote times. Naturally certain tapestries of Roman, Byzantine and other design must have been made in Egypt, but whether at Antinoë, Achmim, Thebes, Alexandria or elsewhere we do not know. If we refer to the authors who have given their attention to the question we receive but little precise information on this point. The

following are some of the classifications which have been proposed. Herr Förrer,⁴ for instance, divides these textiles into five periods:—(1) 2nd-1st century B.C. to 1st century A.D.; (2) 1st to 3rd century A.D.; (3) from the end of the 3rd to the 4th century A.D.; (4) from the 4th to the 6th century A.D.; (5) from the 7th to the 10th century A.D. Monsieur Gayet⁵ makes four divisions:—(1) from 140 to 320 A.D. (Antinoë); (2) from 320 to 620 A.D. (Deir-el-Dyk); (3) from 634 to 1096 A.D. (Achmim); (4) from 1096 to 1260 A.D. (Damiatta and Assiout).

Monsieur Gayet, apparently, found in the tombs documents serving to date the textiles; for instance, in the tombs of Hadrian and Aurelius at Antinoë. Unfortunately Monsieur Gayet's statements are controverted severely—perhaps too severely—both by Monsieur Jean Capart⁶ and by Mr. Crum.⁷ Mr. Crum regrets that Monsieur Gayet took charge of the excavations at Antinoë, on account of "his vivid imagination and inaccuracy". Let us hope that Mr. Crum is mistaken. Herr von Falke⁸ finds difficulty in classifying the stuffs at all. According to him the only excavations satisfactorily carried out are precisely those of Hadrian's tomb in Antinoë. Is it Herr von Falke who is right? Although he says that similar textiles are often found in different tombs, he is certain that Persian influence made itself felt only in Antinoë. Why he is certain, I do not know. Later in his book (pp. 37 and 38) he states that his figures 44 and 45 represent silks which come from this same place, because the fauna is African and the palmettes are Egyptian. But surely Achmim, Alexandria, &c., are just as much Egypt and Africa as Antinoë is. Herr von Falke considers that busts within circles, powdering and portraits in profile are to be found in the silks of Antinoë only. But Herr Förrer in his books on his excavations at Achmim⁹ reproduces all these

* Förrer (R.), *Reisebreife aus Aegypten*, p. 49, Strassburg (1895).

⁵ Gayet (), *Palais du Costume. Le Costume en Egypte du III^{ème} au XIII^{ème} S.*, &c., p. 6, Paris (1900).

⁶ Capart (Jean), *Bulletin critique des Religions de l'Egypte*, 1905, p. 143 (Bruxelles), 1906.

⁷ Crum (W. E.), *Egyptian Exploration Fund, Archaeological Report*, 1900-1, p. 77, and 1901-2, pp. 54-56 (London).

⁸ Falke (Otto von), *op. cit.*, p. 13.

⁹ Förrer (R.), *Römische und byzantinische seiden Textilien aus dem Graeberfelde von Achmim-Panopolis* (Strassburg, 1891); and *Die Graeber und Textilfunde von Achmim-Panopolis* (Strassburg, 1891); and *Die frühchristlichen Alterthümer aus dem Graeberfelde von Achmim-Panopolis* (Strassburg), 1893.

DESCRIPTION OF PLATE OPPOSITE

(According to the descriptions of Herr Otto von Falke).

- A—Silk, *The Annunciation*, within a continuous intertwined ribbon, in astragal form, with flower ornament; red ground, ornament white, red, green, yellow and purple; Alexandrian, first half of 6th century. (The Vatican.)
- B—Leaf of an ivory diptych, of the Consul, Justinus; Byzantine; 540 A.D. (Kaiser-Friedrich Museum.)
- C—Silk, polychrome, Egyptian, 7th century. (Musée des Tissus, Lyon, and Kunstgewerbe Museum, Berlin.)

- D—Silk, quadriga scene with genii of victory within an astragal band; purple and yellow; Byzantine; mid-6th century. (Cathedral treasury, Aix-la-Chapelle.)
- E—Silk, quadriga scene with genii of victory within an astragal band decorated with heart-shaped flowers; red ground, white, yellow, blue and red ornaments. (Musées royaux des arts décoratifs, Brussels.)



(A) DETAIL, UPPER DIVISION OF SIDE TO LEFT OF THE INSCRIPTION



(B) DETAIL, LOWER DIVISION OF SIDE OPPOSITE THE INSCRIPTION



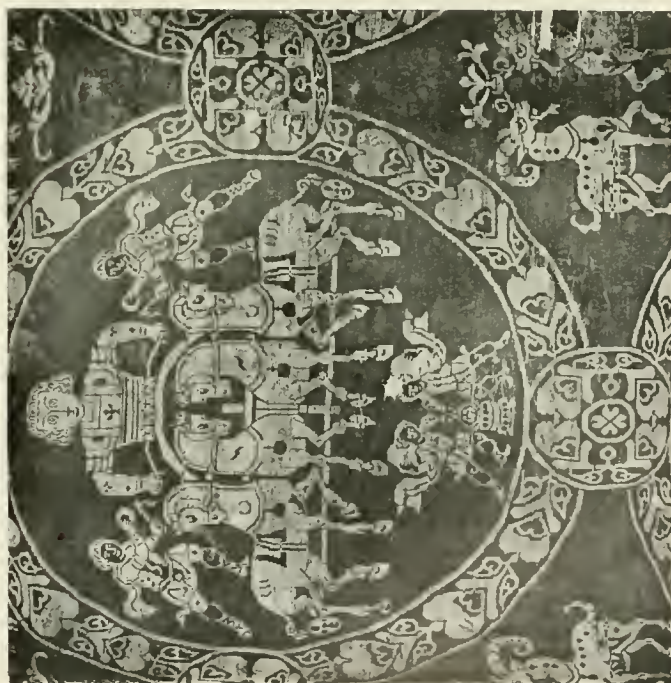
(C) SIDE BEARING THE INSCRIPTION



(D) SIDE TO RIGHT OF THE INSCRIPTION



E



D



A



B



C

designs, often in silk and sometimes in woollen tapestries. I suppose that the material does not alter the designs.

Unfortunately Herr von Falke gives us neither sufficient proofs on the subject nor any documents. He assures us, for instance, that the stuffs of Alexandria have generally a bright red background and a design in white, green, yellow, etc., with a border decorated with flowers and medallions on a white ground : for the reasons already stated and on account of the details of the design he considers *The Annunciation* of the Sancta Sanctorum at Rome a textile from Alexandria. I do not contradict him, for Byzantine influences are found at Alexandria and *vice versa*, but any affirmation on the subject is hazardous, more especially because the bordering of hearts in outline and twisted leaves is found in the textile of *The Annunciation* [PLATE, A] and also on the *Chariot* stuff in the treasury of Aix-la-Chapelle [PLATE, D], both of which Herr von Falke himself calls Byzantine. The figures remind us of the mosaics at Ravenna.

Mr. Lethaby,¹⁰ on the other hand, compares these borders with the designs between the medallion of *The Annunciation* piece and of the piece decorated with a *Huntsman*¹¹ in the Victoria and Albert Museum. In my opinion he is perfectly right. Otherwise, he believes that both pieces come from Alexandria, but of this there is room for doubt, for there is no proof that they were discovered in Egypt, and even if they were excavated there, still they might very well be Byzantine in origin.

Herr von Falke tells us that silks in two colours only, yellow or white on a dark background, often red or green, etc., were those usually made at Achmim. I think he is mistaken, for Herr Förster publishes a good number with polychrome designs in his plates X, XI and XII.¹² Many woollen tapestries in various colours were also discovered in these excavations.¹³ I may ask whether silk was not dyed as easily as wool. Further on Herr von Falke compares a Byzantine ivory diptych of the year 540 (Falke, text-block 39) [PLATE, B] with a fabric (Falke, text-block 60) [FIGURE], saying that the leaves of the two subjects are strikingly similar. I do not see enough analogy between them to convince us that the vegetable forms from Panopolis are of the 6th century, nor that all the fabrics with vine shoots are related to classical antiquity and are not either Persian or late Oriental. Still less do I agree with Herr von Falke when he compares the text-block, 75, in his book, a stuff of Coptic style [PLATE, C], with his collotype figure 74

[PLATE, E], from the Museum at Brussels, and says that this latter was made at Alexandria, considering the resemblance of the designs, the tones of colour and the heart-shaped flowers of the borders ; and such flowers may be seen in our PLATE, D, which Herr von Falke himself believes are Byzantine.

Let us now examine the two human figures¹⁴ depicted on the two stuffs. The crowns are different. As to the faces ; in our PLATE, E (Falke's collotype, 74), the face is oval, the eyebrows are almost straight, the eyes are round, the line of the nose starts from the eyebrows, a straight line serves for the mouth, and there is no line for the chin ; whereas in our PLATE, C (Falke's text-block, 75) the face is angular, the eyebrows are round, the eyes are almond-shaped, the line of the nose starts from the eyes, there is a horizontal line with two small downward strokes for the mouth, and there is a chin-line. The end of the nose is rounded in both faces.

I do not see any resemblance between the flora of these two stuffs. However, we must be grateful to Herr von Falke for his learned researches and the theories which he advances, for he opens up horizons for us, and demonstrates that all the styles are mixed together, as indeed he says on p. 75 of his book. It is certain that the textile industry has always either copied different styles or has been inspired by them, especially in Egypt ; Roman patterns became mixed with Byzantine, Persian and Chinese, and so formed a *corpus* of design. All the countries which made fabrics possessed foreign models, for nothing is easier to export and to import than textiles.

This is the reason why it is almost impossible to say where fabrics come from, and why it is possible to give only approximate dates except to those which bear inscriptions indicating the place and the precise moment of manufacture.

The stuffs called "Coptic", however, form a special class, for up to the present that sort of fabric has been found only in the tombs of the



¹⁰ *The Burlington Magazine*, Vol. XXIV, p. 138, December, 1913, *Byzantine Silks in London Museums*.

¹¹ *Ibid.*, PLATE, B, p. 142 : V. and A. Museum, No. 559.

¹² Förster, *Römische und byzantinische seiden Textilien*, etc.

¹³ See Förster's three volumes.

¹⁴ As the other heads on the Brussels textile have disappeared or are in three-quarter face, I am comparing the head of the king between the medallions in Falke's collotype, 74, our PLATE, E, with the one in his text-block, 75, our PLATE, C.

Notes on Textiles

Nile country; and I think that they may safely be considered "Egyptian", but it is impossible to ascertain from which tombs they come. It would require a very scrupulous archaeologist to conduct the excavations and take photographs before the

objects were removed, so that no dispute could be possible; then we might perhaps be able to see from what period and from what city the textiles come. Until then, all classification must be tentative.

FURNITURE AT BOUGHTON HOUSE

BY A. F. KENDRICK



LITTLE more than two centuries ago John Morton wrote of Boughton as "particularly observable for its spacious, elegant and delightful gardens, and for its sumptuous waterworks". The description which follows of the basins, jet d'eaus, statues, wildernesses and trees "all in exquisite form and order", and the canal with its cascade and fountains forming "a lovely refreshment in a hot and sultry air", gives an attractive picture of the setting of an English country mansion of the reign of William and Mary. There is not much now left of the formal Dutch garden which this writer so effectively describes. Boughton House stands rather bare in the midst of its noble avenues of elms.

Within the house less effort of the imagination is needed to recall the days of Ralph Montagu, created earl on the accession of William III and duke sixteen years later. This powerful nobleman surrounded himself with equipments suited to his rising fortunes, and here the destructive work of time has luckily not been seconded by the well-meant labours of the estate carpenter and the housekeeper. The woodwork may be worm-eaten or decayed, and the coverings are in some instances reduced almost to shreds, but they have passed together through the chances of two centuries or more, and in rooms of the same period hung with contemporary tapestries we have no great difficulty in constructing a mental picture of the house as it was in Duke Ralph's time.

The nation owes a debt of gratitude to the Earl of Dalkeith for his generosity in permitting the authorities of the Victoria and Albert Museum to make their own choice from the contents of Boughton House for a loan exhibition at South Kensington. So far as tapestries and furniture are concerned, the period is inadequately represented in our public collections, and the opportunity of examining these works of art at leisure will be heartily welcomed by all interested in the subject.

The selection includes tapestries, carpets, furniture and a few embroideries, and although the aspect of the rooms at Boughton cannot be reproduced, the things look well in the large well-lighted north court of the museum. The furniture, which is mostly of the reign of William III, shows what a variety of form and decoration, within the same

general limits of style, was in vogue at the time. The last years of the 17th century gave us what is thought by some to be the most attractive of all types of English furniture. Gothic is no style for arm-chairs, and even the oak domestic furniture as late as the time of Charles I seems to have borrowed the unyielding attributes of the tree which provided the wood. Chair-makers still ignored the elementary fact that the spinal column forms a curve. When the change came, it was not merely in the direction of comfort; there were concessions to elegance as well. Walnut wood, by that time in general use, was light, fine in texture, and easily cut. It was a comparatively simple matter to carry out the fine curves and the deep carving such as we see in the chair illustrated in PLATE I, C, which must have been made very near the end of the century. This chair is covered with a plain velvet of deep red tone trimmed with greenish-brown tasselled fringe, and still provided with the original hooks and eyes with which it was fitted to the frame. The arm-chair [PLATE I, D] covered with zig-zag embroidery (known as "point d'Hongrie") in silk on canvas is a little more rigid in form and perhaps a few years earlier in date. The embroidery is shaded from red to white, and from green through yellow to white, with strong black dividing lines. There is a set of furniture with this embroidery at Boughton, and a curtain and two stools are shown in the exhibition.

A winged chair shown at South Kensington is quite a complicated study in curves—more the work of the upholsterer than the carpenter. It is covered with a very beautiful brocade, the pattern being in gold and silver on pale blue. The stuff is perhaps a century earlier than the chair, but is no doubt the original covering.

A somewhat unusual shape for the period is seen in PLATE II, E, which is suggestive of the X-shaped folding chairs of Italy in the 16th century. The form of the back is somewhat unusual, and may be regarded as a contribution of the 17th century, designed as an adaptation of the earlier type to the ideas of the time. The seat is covered with red velvet.

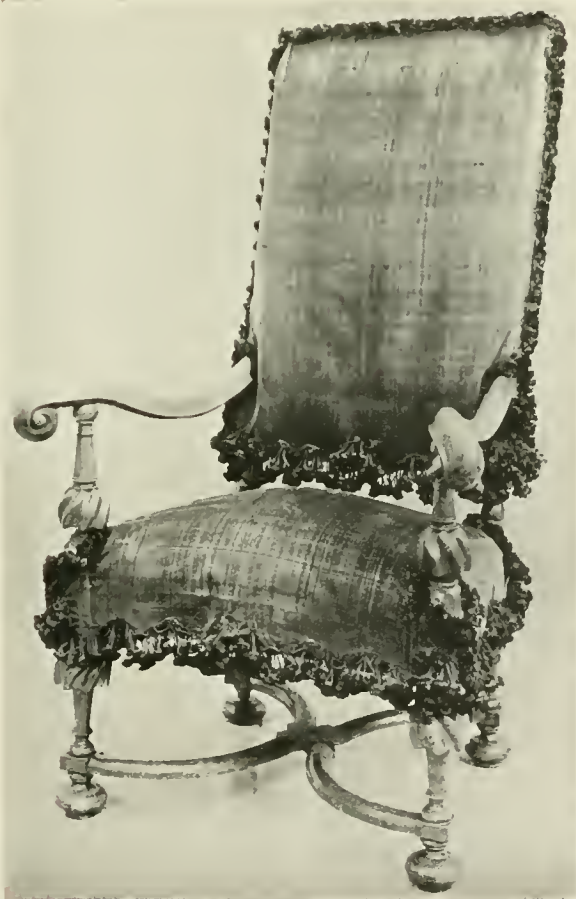
An earlier chair [PLATE I, B] of the reign of Charles II, was once gilt, but is now painted black. This must have been done some time ago, and is not altogether incongruous. Chairs "carv'd and japann'd black" were supplied to William III at



(A) WALNUT CHAIR, COVERED WITH EMBROIDERY ; END OF THE 17TH CENTURY



(B) CARVED CHAIR, PAINTED BLACK, COVERED WITH SILK DAMASK ; PERIOD OF CHARLES II



(C) WALNUT CHAIR, COVERED WITH RED VELVET ; PERIOD OF WILLIAM III



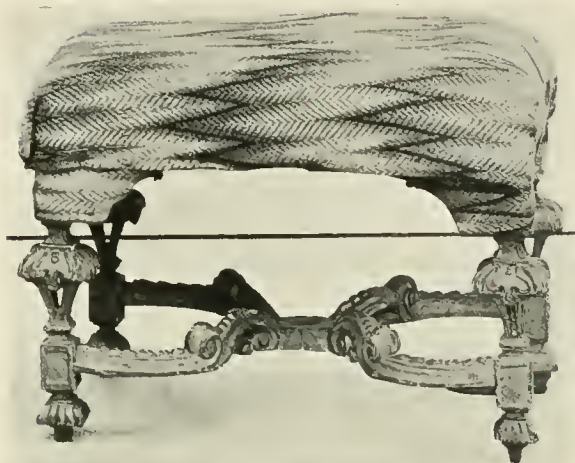
(D) WALNUT CHAIR, COVERED WITH EMBROIDERY ; PERIOD OF WILLIAM III.



(E) WALNUT CHAIR, COVERED WITH RED VELVET



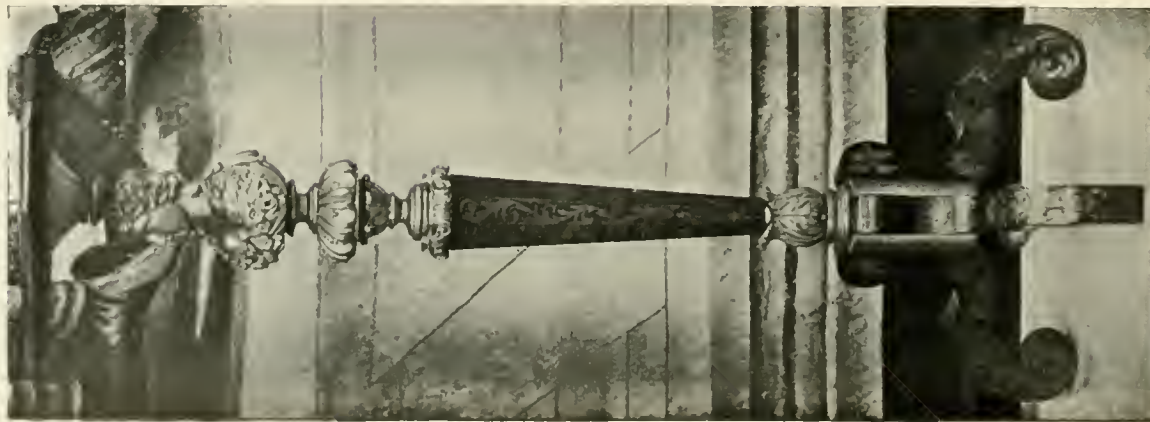
(F) GILT STOOL, COVERED WITH BROCADE



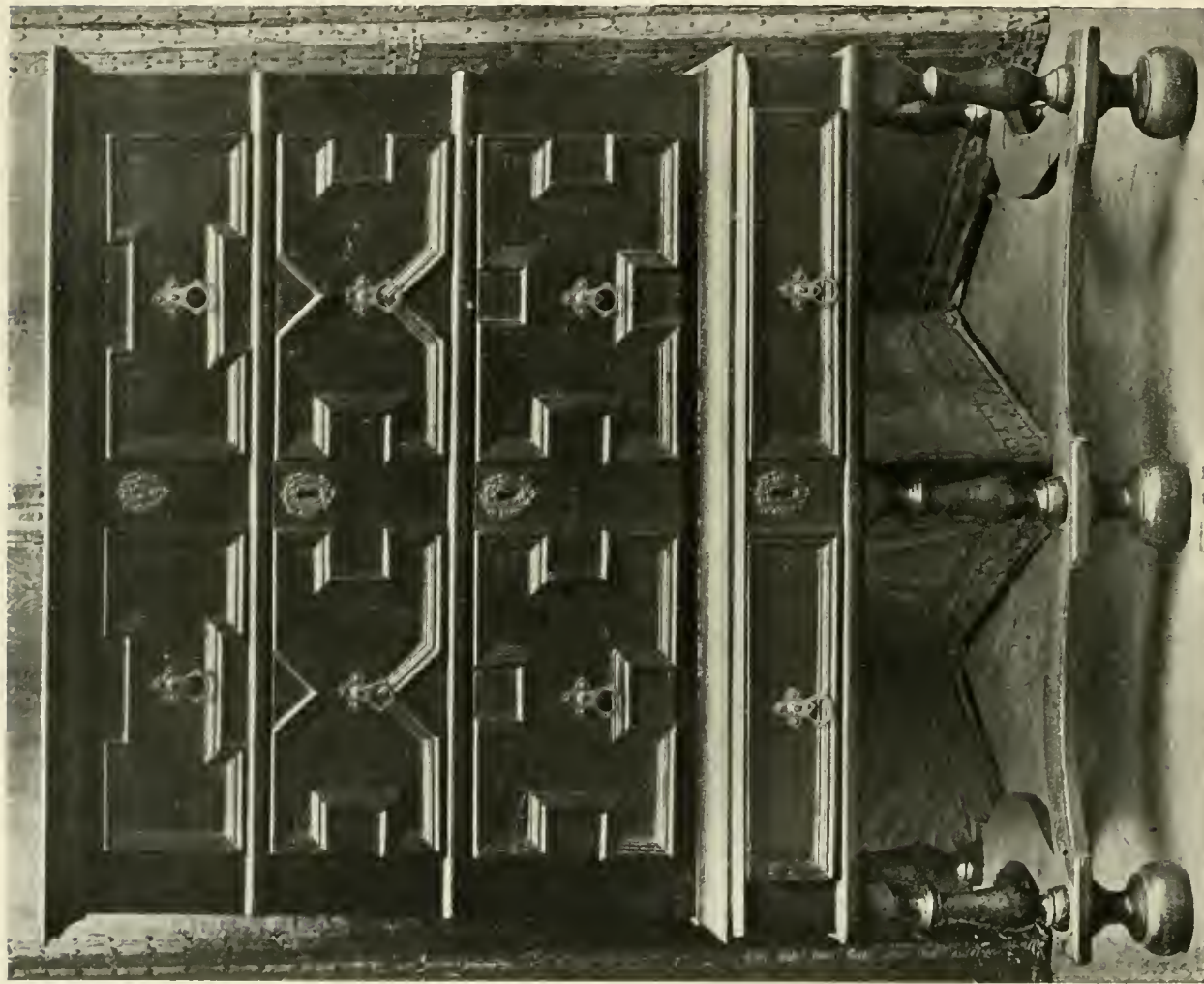
(G) GILT STOOL, COVERED WITH EMBROIDERY



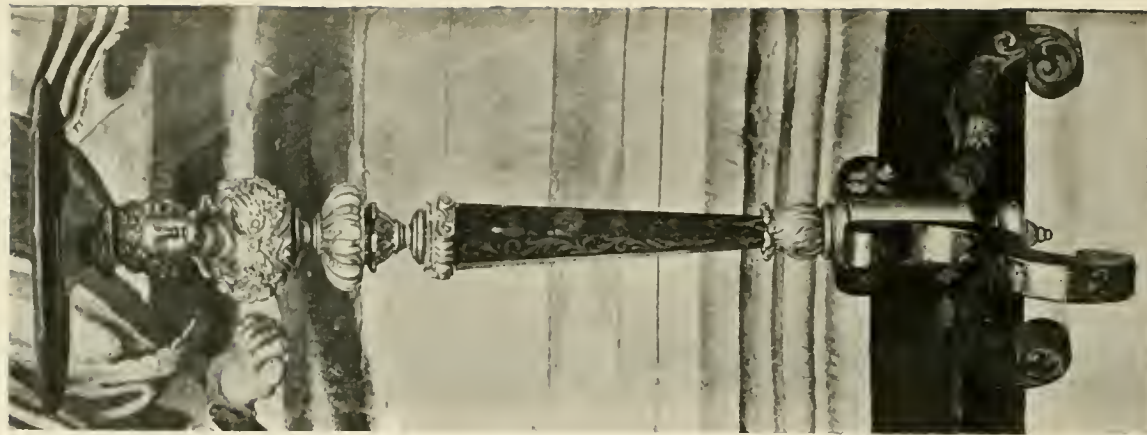
(H) GATE-LEG TABLE OF WALNUT



(J) TORCHÈRE WITH MARQUETRY AND GILDING; PERIOD OF WILLIAM III



(K) OAK CHEST OF DRAWERS; PERIOD OF CHARLES II



(L) TORCHÈRE WITH MARQUETRY AND GILDING; PERIOD OF WILLIAM III

Furniture at Boughton House

Hampton Court. The chair is covered with a red floral damask. The latest in date of the chairs here illustrated [PLATE I, A] belongs to the end of the century. It is of dark walnut, with embroidered coverings betraying the Chinese influence which then began to be prevalent.

The two stools illustrated are gilt; one [PLATE II, G] is covered with embroidery like that on an arm-chair also illustrated. The smaller stool [PLATE II, F] is a skilful adaptation of a four-legged example to the round form. It is covered with gold brocade.

The pair of torchères [PLATE III, J & L] are decorated with floral marquetry in light woods on dark grounds, similar in style to two tables in the exhibition, and showing foreign influence, if not actually made abroad. The gilt female busts in contemporary costume supporting the top are carved with much spirit.

The "gate-leg" table [PLATE II, H], with a single

flap, is a restrained example belonging to the end of the century. The plain walnut veneer is banded near the edges. The oak chest of drawers [PLATE III, K] still has its original five-legged base with curved stretchers, dating from the reign of Charles II. The screen behind it is dilapidated, but it must have been a fine ornament to the room with its blue flowered damask, and the gimp edgings held down by gilt nails. It probably was made soon after the Restoration, and shews us a type of screen in use before the introduction of oriental lacquer.

There are altogether about fifty pieces of furniture from Boughton now on view at South Kensington, for the most part made, like those here illustrated, in the latter half of the 17th century. The earliest example in the exhibition is an oak cabinet inlaid with a variety of woods. The workmanship is probably Flemish, of the end of the 16th century.

A LATE GOTHIC POET OF LINE (*continued*)

BY OSVALD SIRÉN

LATER PERIOD

THE later group is represented by three large altar-pieces, one in the Palazzo Doria at Rome, one at Borgo alla Collina, and one at Stia in Casentino. But, besides these, there are several smaller pictures bearing the impress of the same style.

The altar-piece in the Palazzo Doria exhibits in the central panel the Madonna sitting on a brocaded Gothic throne [PLATE III, L]. She is very tall and lean. The Child is lying in her lap in a rather awkward position; he is kicking out with his feet and stretching forward as if to take hold of one of the angel musicians; in the left hand he holds a bird. The angel with the mandoline shrinks back startled, whereas his companion, on the Virgin's left, continues to play his viola and sing at the top of his voice. In the foreground kneel two other angels with big flower-vases, slender and ethereal, like visions from heaven. In each wingstand two saints, SS. Peter and Anthony, SS. John the Baptist and Matthew, all half-turned towards the Virgin but completely isolated, each under his arch without any inter-relation. In the tympanum of the arches medallions are inserted; the central one probably held a figure of God the Father, but the paint has now been scraped away; the two side medallions contain angels. Vivid vermilion, orange, green and blue tones shimmer against the gold background. The framework is richly ornamented, the Gothic arches are embellished with crockets and finials. The whole is a typical example of the dislocated and florid late Gothic style of decoration.

Somewhat of the same kind, though less well-preserved, is the altar-piece in the little village church of Borgo alla Collina in Casentino [PLATE III, M]. The Virgin is seated on an undraped marble throne; the Child assumes almost the same twisted position as in the previous picture, but instead of reaching out to take hold of an angel, he is putting the ring on the finger of the kneeling S. Catherine. Behind S. Catherine stand the archangel Michael and S. Louis of Toulouse. From the other side approaches Tobias protected by the archangel Raphael, and S. Francis. The saints are disposed in pairs, obliquely one behind the other, whereby a certain, though only slight, effect of depth is produced. The predella contains scenes from the lives of the same saints, and over it, on the frame itself, is the following inscription: *Hoc opus istius capele fecit fieri egregia dñā cometissa helisabeth de batte MCCCCXXIII die pma augusti*. The donor was the Countess Elisabetta da Battifolle, a daughter of Count Roberto, the owner of the Castello del Borgo alla Collina, which he bequeathed to his daughter. As the young Tobias appears here in the foreground, it is probable that the countess commissioned the altar-piece for the church of her parish on the occasion of some son or relation of hers having started out on a long journey to foreign countries. The intention was to consign the young traveller to the special protection of the archangel Raphael.

The stylistic connexion between these two altar-pieces is so obvious that it need scarcely be enlarged on. The figures are in both cases uncommonly doll-like and incapable of making use

A Late Gothic Poet of Line

of their extremities. Their little heads are set like big buds on the stalk-like bodies.

Still more elongated, thread-like, and unreal appear the figures in *The Assumption* which forms the altar-piece at Stia, another idyllic village in Casentino, [PLATE III, N]. The Virgin is seated in the usual low position on a bed of clouds, surrounded by a mandorla of rays, and as she sails upwards with the aid of angels and cherubs, she drops the sacred girdle down to S. Thomas, who is kneeling with his arms stretched above his head. On either side stand the other apostles, gazing upwards, full of amazement at the dazzling cloud and light. John has writing materials to hand to record the matter, Paul his sword, James his pilgrim's staff, Andrew his cross—of the other apostles only the heads or halos are visible. There is not room here for more than two figures abreast, though they are narrow as splinters and thin as shadows. They really consist only of mantle drapery which falls in whirling cascades down from the narrow shoulders and the short arms. It is difficult to conceive more purely ornamental human figures.

A picture which stylistically, but not in size, forms a kind of pendant to this altar-piece is the little *Death of the Virgin* [PLATE IV, Y] lately acquired by Mr. J. G. Johnson of Philadelphia. In this picture there is such a throng of by-standers that those behind can only be indicated by their halos; for no third dimension exists in the paintings of our artist. His figures are rather a kind of decorative pattern of lines than human beings endowed with will and activity. The apostles are squeezed in between the Virgin's catafalque and a projecting rock. Four angels are holding the dead body of the Virgin on a cloth of gold brocade, and at the foot stands Christ himself, receiving her soul in his arms. He is attended by a retinue of heavenly satellites, who are also doing their best to see something of the miracle. But the most interesting figure of all is the apostle who is seated on the floor in the foreground, engrossed in reading. It is almost as if he were seated on swelling waves, so profusely do the long folds of the broad mantle wind and twist around him. This calligraphic richness of scrolls in conjunction with the crouching immovable posture of the figure itself carries the thoughts to the eastern representations of meditating Buddhist priests.

We find something of this exuberant and overflowing treatment of the folds also in some *Madonnas* from the later period of the master. One of the most beautiful of these is kept in the store-room of the Uffizi, being, unfortunately, so much painted over that it is not fit to be exhibited [PLATE IV, Z]. The composition—the low-sitting Virgin clasping tenderly to her breast her Child, who stands erect—is, however, uncommonly expressive. It approaches rather closely to Lorenzo Monaco's *Madonna* compositions, and must be

accounted among the best of its kind. The typically exaggerated shape of hand comes out in this picture, too, in a very conspicuous manner.

Very closely related to this picture is the *Madonna* in the Sterbini collection in Rome [PLATE III, O]. She is seated on a cushion, like the Uffizi *Madonna*, and the Child is standing on her knee, but instead of caressing his mother under the chin, he is striving to take hold of her breast in order to appease his hunger. The mother's head, like a fading flower, droops heavily towards the Child; her neck is so slender that it seems scarcely able to support the head. The contours which in gentle curves follow the Virgin's sides, shoulder, and neck, thus glide over into the figure of the standing Child, and are then carried further, along the lifted knee and the leg down to the floor, where they run out in the waves of the hem of the mantle. The group is well defined, and thus attains a certain monumental stability. The rhythm of the lines has a languishing harmony, which expresses much of the intensity of the feeling. As a harmonious counterpart to the figure group, the arch of the frame also runs in a gentle sweep. This was doubtless the case also with the picture in the store-room of the Uffizi, which was afterwards deformed and made rectangular.

A *Madonna* of the same kind belonged, in 1904, to the well-known art-dealer, now deceased, Gallidunn at Poggibonsi. Remarkably enough, it was given a place at the great exhibition of Siennese art in 1904, which plainly shows how nearly related to the delicate Siennese painting of the *Madonna* from Lippo Memmi's school these pictures must be considered to be. They express in any case a similar celestial adoration, and the vehicle of expression is, just as in the Siennese pictures, lines rather than form. A detail of particular interest is the ornamentation, for example in the halos. They are wrought in big geometrical patterns in the later pictures, whereas the halos of the earlier *Madonnas* are, as a rule, merely adorned with a plain wreath of leaves. It may be said as a whole that the decorative effect is greater and more uniform, the rhythm of the lines more expressive in the later *Madonnas* than in the earlier; the earlier, on the other hand, are more fleshly, and exhibit a firmer structure. In the big altar-pieces the artist has not been able to gather the scattered figures into a harmonious linear composition: their effect is disjointed and lacking in repose, and they are thus far less engaging than the earlier *Madonnas*.

It is as a tender lyric poet, as a sentimental rhapsodist of the Virgin's praises, that this painter best gives expression to his artistic personality.

The *Madonnas* and the altar-pieces already described form an entirely homogeneous group with a very marked unity of style. What strikes us particularly is the exaggeration in the elongated figures, in the richness and decorative treatment of

A Late Gothic Poet of Line

the drapery, and in the drawing of the big, thin hands. The figures under the flowing drapery are structureless dolls with hands as thin as leaves and fingers like spiders' legs, but evidently of little use as prehensile organs. And on these lanky bodies are set small heads inclined wearily to one side, with the features and especially the long nose often set obliquely.

The Figline frescoes exhibit the same characteristic oblique types, thin hands, and exuberant drapery (e.g. *The Annunciation*) [PLATE I,* A, B, C.] Their close relation to the *Madonnas* is proved unmistakably by the angel with the hand-organ [PLATE II*, D], who tallies directly with the Sterbini *Madonna* [PLATE III, O]. This seems also to warrant the supposition that the Figline frescoes belong to a comparatively advanced period, i.e., near or immediately after 1420.

On the ground of the lively and mobile temperament characteristic of the infant Christ in a number of these *Madonnas*, I ventured in my monograph on Lorenzo Monaco to call the anonymous artist "il Maestro del bambino vispo". He is thus sharply demarcated from the usually rather senile-looking infants, found everywhere in the pictures of the trecento painters. The child was in fact the last human motif conquered by art in its struggle to attain naturalistic expression; first came the old men, then the women, and last the children. At the beginning of the 15th century this conquest was still far from completed. The infant Christ is then generally a doll, or a little old man, quite unmoved by human feeling. In view of this it is rather remarkable to find a late Gothic painter exhibiting an evident endeavour—even if he has not always succeeded—to represent the Child with traits of childish playfulness.

In pointing out the general characteristics of the painter's style in the works described, I have at the same time traced the influences which seem to have determined his development. As I have stated, in most of the *Madonnas* we see very distinctly the influence of Lorenzo Monaco, the central figure among the late Gothic painters of Tuscany; but we have also found that some influence seems to have reached the painter from Masolino, and possibly from Ghiberti. Moreover, it would not be difficult to show parallels with Sienese painters, such as Taddeo de Bartolo (cf. his altar-piece at Volterra of the year 1411), Paolo di Giovanni di Fei, Giovanni di Paolo, and others; but since our artist is evidently not of Sienese origin, it would carry us too far to compare him with contemporary Sienese painters. We have every reason to confine ourselves to the circle of late Gothic painters gathered round Lorenzo Monaco at Florence. Among well-known names of this circle, which I hope to deal with more

fully in another connexion, I note particularly the following: Mariotto di Nardo, Lorenzo di Niccolò, Jacopo di Rossello Franchi, Giovanni dal Ponte, Giovanni del Biondo, Lorenzo di Bicci and Parri Spinelli. Although these artists, with other contemporaries, have usually been massed together, without any attempt to discriminate between them, they each have a marked individuality of expression, even if it was not developed on the basis of naturalistic studies, but as a sort of ornamental calligraphy. Those who have gained some knowledge of the painters mentioned will certainly agree with me that none of them had anything to do with the pictures which I have described—with one exception: Parri Spinelli. I must, however, point out at once that the Parri Spinelli known in the history of art by certain paintings at Arezzo seems rather alien to the work of the painter whom I have called "il maestro del bambino vispo". But these paintings at Arezzo are comparatively late works, after Parri had evidently undergone a long process of development with sharply demarcated periods. Vasari gives us full information on this score in his panegyrical life of Parri. No doubt, much of the praise lavished on this painter by Vasari was due to local partiality, since both Parri and Vasari came from Arezzo, but such a description could not have been made at all, unless there had been something remarkable about the subject of it. A few extracts from Vasari's account will serve to throw light on Parri's art and personality.

The artist was born in 1387 and died in 1452.¹ In 1407 he was summoned to Siena together with his father, Spinello Aretino, to execute the frescoes in the Palazzo Pubblico, a work which was not commenced until 1408 and was probably continued almost down to Spinello's death in 1410. The paintings in question, which represent scenes from the life of Pope Alexander III, are one of the most fascinating and richly varied narrative series preserved from those times; and, as Spinello was already seventy-five years of age when he received the commission, we have good grounds for assuming that Parri, his son and collaborator on equal terms, took no little part in the actual execution. But the character of the style in these paintings is still materially the same as in Spinello's earlier series of frescoes at S. Miniato al Monte and at L'Antella near Florence. After the death of the father, Parri seems to have removed to Florence. Vasari states that Parri was admitted to the school of Lorenzo Ghiberti, "where so many young men were then receiving their training, and as they were then engaged in chasing the gates of San Giovanni (the Baptistery), Parri too, like several others, was set to work at these figures. This gave him an opportunity of making the acquaintance of Masolino da

* For PLATES I, II, see *The Burlington Magazine*, Vol. XXIV, pp. 325, 328, March, 1914].

¹ Cf. Vasari, *Vita di Parri Spinelli*, with notes by G. Milanese, ed. Sansoni. Vol. II, pp. 275-85.

A Late Gothic Poet of Line

Panicale, whose style of drawing attracted him greatly, and whom he imitated in several respects, though doubtless he partly also adopted the manner of Don Lorenzo degli Angeli. Parri painted figures much longer and slenderer than any of his predecessors, and whereas others at the most gave them a height equal to ten heads, he made them of eleven and sometimes of twelve. Nor were they ungraceful, though lean, but they were invariably bent to one side or to the other, because, as Parri himself used to say, they had thus more "bravura". His treatment of the folds was very supple and rich, the garments fell in long folds from the arms right down to the feet".

The artist's style could hardly be more explicitly characterized, and it will doubtless be admitted that it accords remarkably well with the paintings described in the foregoing pages.

Vasari goes on to say that when Parri had lived many years away from his native town he finally resolved, after his father's death, and at the exhortation of his relatives, to return to Arezzo, where he displayed a very extensive activity chiefly as a painter, but also as an architect. Several of his principal series of fresco are also described, but most of them have been lost. This is the case with his scenes from the life of S. Tommasuolo in the ancient cathedral of Arezzo, with the frescoes in S. Cristofano, with the paintings in the cloister of S. Bernardo, with the church at Sargiano, for which Parri executed a model, with the paintings in the chapel of S. Bernardino in the cathedral, and with those at S. Agostino and at S. Giustino.

Vasari had already occasion to pity "the poor painter", whose works had to such a great extent been destroyed through damp or accident, or in the course of rebuilding. However, a number of his frescoes still exist in the church of S. Domenico (a *Crucifixion* and scenes from the life of S. Nicholas), in the church of S. Francesco (fragments of scenes from the life of Christ and of S. Francis), and also two of the paintings which he executed for the Misericordia brotherhood, now preserved in the Pinacoteca and the Palazzo Comunale.

Vasari, moreover, informs us that while Parri was painting in S. Domenico he was assailed by some armed relatives with whom he was at variance about an inheritance, and although some bystanders hastened to rescue him before any injury had been done to him, yet it is said that he received such a shock that he ever afterwards executed his figures not merely much bent to one side, but also with an expression of terror. And, feeling himself much maligned by evil tongues, he painted in the same chapel a picture representing a great number of tongues of flame with devils keeping up the fire, surmounted by a figure of Christ cursing them. So much for Vasari.

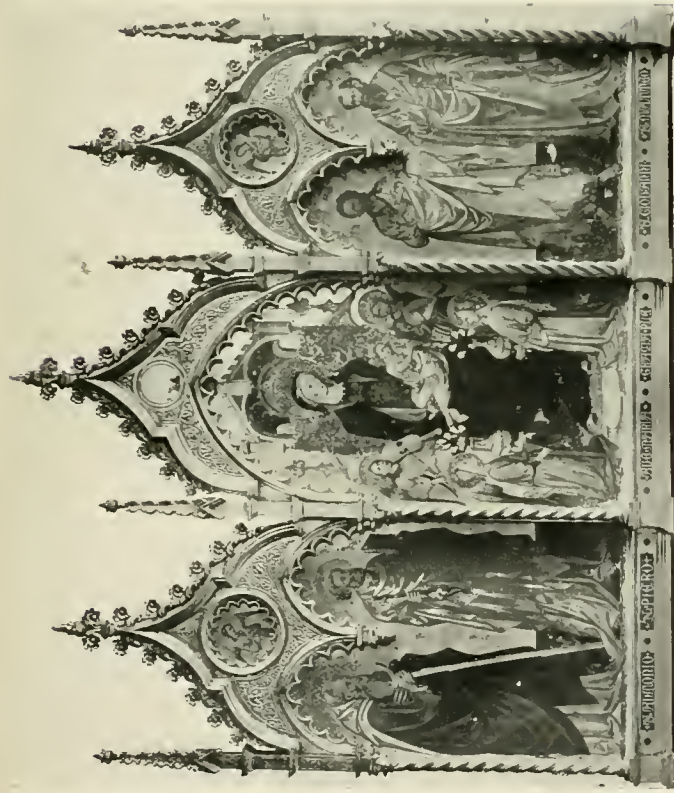
It seems almost as if the evil tongues had not yet

left off maligning Parri; at any rate Crowe and Cavalcaselle's estimate of the painter is far too disparaging in its tone. In the latter part of his life he evidently became eccentric, over-sensitive, and melancholic. Vasari maintains that he shortened his life by his melancholy anchorite existence. A modern writer would probably describe him as "suffering from extreme nervous prostration". He has himself confirmed this in his "portata al Catasto" of the year 1427, where he states that he had been afflicted for years with a severe nervous affection which had hindered him in his work, and was attended by the total loss of his memory.

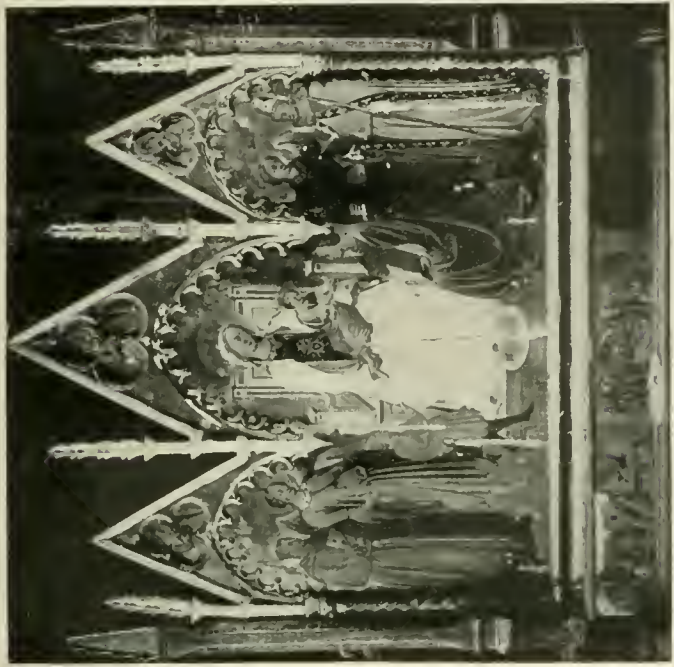
In all probability this severe nervous disease formed a line of demarcation in his life and artistic production. The work he did after this crisis evinces such evident symptoms of decadence and such a flagrant lack of balance and self-control, that it almost seems as if he had never fully recovered from his affliction. Yet it is by the works of his old age that he has found a place in the history of art. His best-known works are *The Crucifixion* at San Domenico, and the picture of *The Madonna protecting the Aretines*, with SS. Laurentius and Pergentinus in the Pinacoteca [PLATE III, P]. The pictures in Sta. Maria delle Grazie and in the Sala di Giustizia of the Palazzo Comunale are in a worse state of preservation. In both these works we find figures more like curved flower-stalks or contorted mannikins than human beings, clad in drapery almost unsurpassed in its exaggerated profuseness. However, it cannot be denied that the forced exaggeration of the postures enhances their dramatic expression, particularly in the representation of the *Crucifixion*.

In *The Virgin protecting the Aretines* it is the overwhelming central figure and the two kneeling saints that especially exhibit characteristic elements of style, and here, in fact, we have no difficulty in recognizing the oblique types with the long noses, the big, thin hands with the thread-like fingers, and the long flowing parallel folds, all well marked peculiarities which we see almost equally pronounced in the altar-pieces of the Galleria Doria [L], and of Borgo alla Collina [M] and Stia [N], two small hill cities of the Casentino. A comparison between the three *Madonnas* naturally suggests itself; we should also note the characteristic bambino with the chubby cheeks, and the much bent figures of the angels. The kneeling saints have their nearest counterpart in two of the youngest apostles in *The Assumption* at Stia, particularly SS. James and Thomas. The same lax mannerism reveals itself in types, hands and drapery, the same exaggerated sentimentality speaks everywhere out of pose and expression.

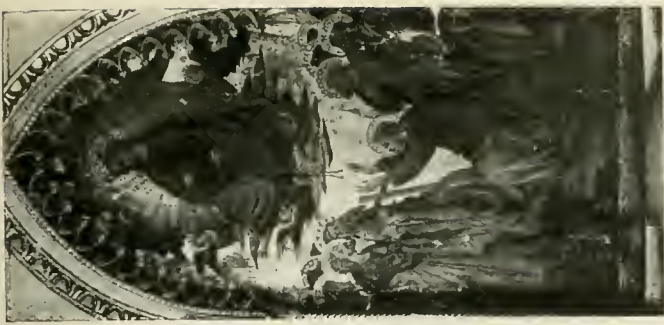
It seems to us therefore incontestable that the altar-pieces at Stia and Borgo alla Collina form the connecting link between our group of *Madonnas*



(L) GALLERIA DORIA, ROME



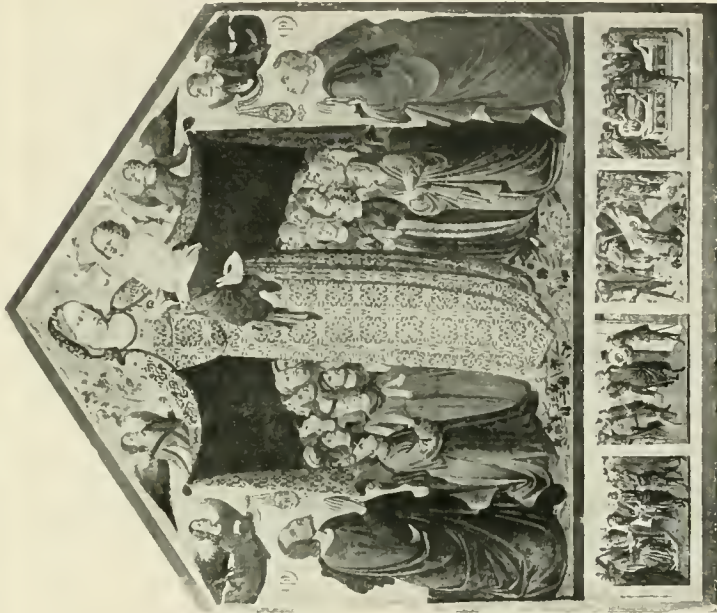
(M) PIEVE, BORGO ALLA COLLINA, CASENTINO



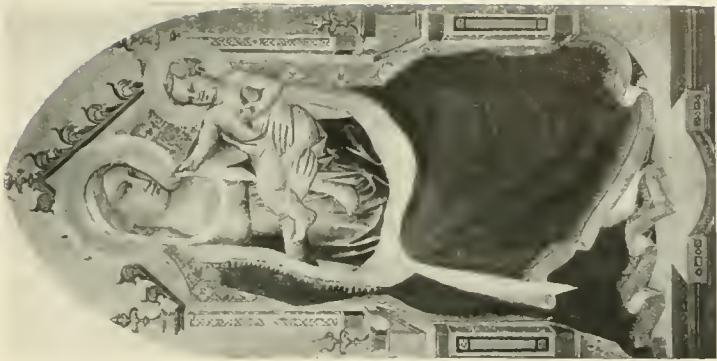
(N) PIEVE, SENA, CASENTINO



(O) GALLERIA STIEBBINI, ROME



(P) PINACOTECA COMUNALE, AREZZO



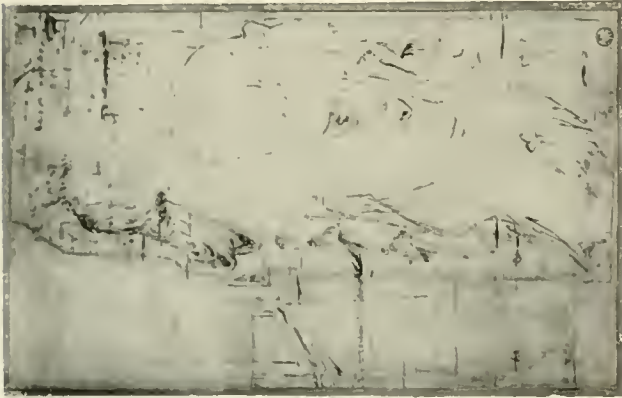
(Q) PINACOTECA COMUNALE, CITTA
DI CASTELLO



THE UFFIZI (PRINT-ROOM); (R) NO. 35



(S) NO. 35 VERSO



(I) NO. 35



(C) NO. 38



(W) CHURCH OF S. FRANCESCO AREZZO



(V) MR. J. G. JOHNSON'S COLLECTION, PHILADELPHIA, U.S.A.



(Z) THE UFFIZI (NOT EXHIBITED)

A Late Gothic Poet of Line

and Parri Spinelli's works at Arezzo. They constitute the intermediate stage between two different phases of style in the development of the painter, just as the places where they are found lie half-way between Florence and Arezzo. The comparatively wide gulf between the Florentine *Madonnas* and the Arezzo paintings can be accounted for by the intervening period of sickness, about the middle of the twenties, which made a break in Parri's activity. Moreover, it is quite natural that the youthful impressions from Florence, especially from the art of Masolino and Lorenzo Monaco, should have gradually faded away, as Parri worked in melancholy solitude at Arezzo. He became, in fact, more and more eccentric in his art, yet always with traces of a genuine temperament.

The chain of evidence could, moreover, be drawn tighter by pointing out a number of juvenile works by Parri Spinelli at Arezzo, particularly in the church of S. Francesco, where more paintings were newly brought to light in the course of the recent restorations. It is true that they are in general not very well preserved; but it is not difficult to recognise Parri's hand, for instance, in the *Christ at the Pharisee's Feast*, *The Stigmatization of S. Francis*, and other scenes of his life, as well as in the graceful figure of the archangel Michael [PLATE IV, w]. This beautiful decorative figure is directly related with the earlier *Madonnas*: for example, with the *Madonna* at Helsingfors and with Mr. Platt's [PLATE II, j, k]. Here we find Parri still working in his father's manner, retaining much of that statue-like firmness which is distinctive of Spinello Aretino's figures. It is, in fact, by no means improbable that the two *Madonnas* just mentioned were painted at Arezzo, prior to Parri's period of training under the Florentine masters, even if he had already seen a number of their works.

It is, however, of paramount interest to observe how the old Spinello Aretino had already executed *Madonna* compositions which, so to speak, anticipate or prepare the way for the son's livelier and freer compositions of the same kind. I am thinking in particular of the large *Madonna* from the altarpiece which Spinello executed in 1385, for Monte Oliveto Maggiore, now in the Fogg Museum at Cambridge, U.S.A. (the wings are at Budapesth), and further of his *Madonna* in Città di Castello [PLATE III, q]. In both these cases he has attempted a representation of a bambino which well justifies the appellation of "bambino vispo." The Child is kicking out with his feet, playing with his mother's kerchief, and clasping a bird in the other hand. The posture is remarkably similar, for instance, in Parri's picture in the former Galli-Dunn collection, or in the Uffizi *Madonna* [PLATE III, v]. The Virgin's type is coarser and broader, but may with good reason be called a prototype of the *Madonna* in Parri's pictures. The connexion of the types in the Città di Castello *Madonna* and

Mr. Johnson's is so intimate that I am almost inclined to believe that Parri also collaborated to some extent in the first-named picture. When he painted Mr. Johnson's *Madonna* he had meanwhile already come in touch with a more modern movement in Florentine art.

Parri Spinelli is thus essentially a transitional character, a "retardataire", prolonging right into the middle of the 15th century, long after Masaccio's and Masolino's death, the stylistic ideal already formed by the last followers of Giotto. But he is not exclusively a slavish repeater of the conceptions of others, he does not merely live on what he inherited from previous generations; he developed this heritage on new lines, with new decorative values. For Parri has an independent artistic temperament, a genuine talent, though prematurely broken by sickness; indeed, in his happiest moments he has succeeded in eliciting out of the flowing Gothic play of lines harmonies which have seldom been surpassed in richness of nuances and soft melting cantilena.

SOME WORKS BY PARRI SPINELLI

- AREZZO. Pinacoteca Comunale.
Mater Misericordiae with SS. Laurentius and Pergentinus (late). [PLATE III, p.]
 Fragments; *Angels playing on instruments and Christ in glory* (frescoes) (late)
 Palazzo Comunale, Sala di Giustizia.
The Virgin, patroness of the Aretini (late).
 S. Domenico.
Crucifixion and two saints (late).
 S. Francesco.
Christ in Simon's house.
Scenes from the life of S. Francis (fragments).
 S. Clara.
S. Michael. [PLATE IV, w].
 Sta. Maria delle Grazie.
B.M.V. de perpetuo succursu (repainted).
 BERLIN. Prof. G. Voss.
The Virgin, SS. Francis, Anthony, and two female saints (early).
 BONN. Provinzialmuseum.
 Altar-wing, *SS. Laurence and Mary Magdalen with a kneeling cardinal* (early) [PLATE II, g].
 BORGO ALLA COLLINA (Casentino).
 Altar-triptych, *The Mystical Marriage of S. Catherine, two angels and four saints*. Dated 1423 [PLATE III, m].
 ENGLEWOOD. New Jersey. Mr. Platt.
Madonna (early) [PLATE II, k].
 FIGLINE (Chianti). *Misericordia.*
Crucifixion, Annunciation and Coronation of the Virgin [PLATE I, a, b, c].
 FLORENCE. Bigallo.
Madonna.
 Uffizi.
 (No. 11) *Madonna, four angels, SS. John the Baptist and Zenobius* (early) [PLATE II, e].
 (No. 51) *Madonna and four saints* (early).
 (No. 16, from Sta. Maria Nuova) *Madonna with SS. Francis, Anthony, and two female saints* (early).
 Two small wings, *SS. Francis and Catherine.*
 Department of drawings.
 No. 23. *Female saint with bystanders.*
 Verso, *Legendary scene.*
 No. 24. *Ministering angel.*
 Verso, *Two women and a boy.*
 No. 25. *S. Francis kneeling.*
 Verso, *A city gate.*

A Late Gothic Poet of Line

- No. 26. *S. Francis's companion at the stigmatization.*
Verso, *A pedestal.*
No. 31. *Figure with a book (fragment).*
No. 32. *A saint (fragment).*
Verso, *Naked youth lying on the ground.*
No. 33. *Standing figure (S. Paul?).*
Verso, *The Madonna, standing.*
No. 34. *Christ in a Coronation.*
No. 35. *The Madonna, standing [PLATE IV, R].*
Verso, *Fortitudo, allegorical figure [PLATE IV, S].*
No. 36. *An Apostle, standing [PLATE IV, T].*
Verso, *The companion of S. Francis at the stigmatization.*
No. 37. *Female saints, standing.*
Verso, *Studies of cliffs.*
No. 38. *Madonna, seated, bending aside [PLATE IV, U].*
Verso, *Madonna, standing.*
No. 60. *Studies of saints.*
Verso, *S. John the Evangelist*
No. 8 (Scuola Veronese). *Baptism with numerous figures.*
Verso, *Studies of a standing and a seated Apostle.*

- S. Marco, Ospizio.
(No. 6) *Madonna with four saints.*
Marchese Bartolini-Salimbeni-Vivai. *Madonna.*
Sig. F. Pedulli (1913). *Madonna.*
Sig. De Clemente. *Madonna.*
Sig. A. Corsi. *Madonna (small).*
GÖTTINGEN. Universitätsmuseum. *Annunciation (small).*
HELSINGFORS. Athenæum.
Madonna and angels (early) [PLATE II, J].
LONDON. Mr. Charles Ricketts. *Madonna (restored).*
OXFORD. Christ Church. (No. 28) *Madonna.*
PARIS. Formerly coll. Artaud de Monlor.
Madonna with four saints.
PHILADELPHIA, PENN. Mr. John G. Johnson.
Madonna (early) [PLATE II, H].
Death of the Virgin (small) [PLATE III, Y].
PISA. Museo Civico.
(No. 12, Sala v) *Madonna with four saints.*
POGGIBONSI. Formerly coll. Galli-Dunn. *Madonna.*
ROME. Galleria Doria.
Triptych, Madonna, SS. Anthony, Peter, John the Baptist and Matthew [PLATE III, L].
Galleria Sterbini. *Madonna [PLATE III, P].*
STIA (Casentino). *Assumption [PLATE III, N].*

THE INSCRIPTIONS OF THE RUTHWELL AND BEWCASTLE CROSSES AND THE BRIDEKIRK FONT BY M. D. FORBES AND BRUCE DICKINS

PROF. A. S. COOK'S recent monograph in the "Transactions of the Connecticut Academy of Arts and Sciences"¹ has called attention once more to the remarkable inscribed crosses at Ruthwell in Dumfriesshire and Bewcastle in Cumberland. In the course of an elaborate discussion he has come to the conclusion, as well on artistic as on linguistic grounds, that these two monuments must date from the 12th century, a decision which is startlingly at variance with those of earlier writers who have dealt with this subject. On the artistic side Prof. Cook has already been met within these pages² by Prof. Baldwin Brown and Prof. Lethaby. We propose, therefore, to restrict our remarks to the linguistic and epigraphic aspects of the crosses.

The inscription on the Ruthwell cross consists almost entirely of quotations from the O.E. poem, "The Dream of the Rood". In his edition³ of this work, Prof. Cook attributes its authorship to Cynewulf, a poet who lived probably in the latter part of the 8th or early part of the 9th century. Other scholars, however, believe the poem to be the work of an earlier poet, and assign it to the beginning of the 8th century.⁴

The readings of the inscription on the Bewcastle column have been much disputed. The photographs published by Prof. Cook, like the illus-

trations in previous accounts of the cross, show a long and apparently clear inscription. Viator, however, as a result of the careful examination which he made of the monument, came to the conclusion that the letters shown in the photographs were not really engraved on the stone at all, but were painted, apparently largely from conjecture, by the antiquarian Maughan, a former vicar of the parish, in 1856. In Viator's⁵ opinion, only a small number of the letters belong to the original inscription; the few words which can be made out with certainty are almost exclusively proper names. It is unfortunate that Prof. Cook does not seem to have observed this conclusion of Viator's; at all events, we can find no reference to it in his paper, in which he frequently speaks of words as legible for which, according to Viator, Maughan alone is responsible.

The inscriptions on both the Ruthwell and Bewcastle crosses are written in the Runic character, with the exception of the Latin sentences on the former of these monuments, which are in Roman capitals. The origin of Runic writing has not yet been satisfactorily settled. All that can be said with certainty is that it must have been known to practically all the Teutonic peoples in the period of national migrations. Certain letters from it were adopted by Bishop Wulfila in the alphabet which he used for his translation of the Bible in the 4th century, while one or two Gothic inscriptions from the same period or earlier are still extant. In the north of

¹ *The Date of the Ruthwell and Bewcastle Crosses.* Yale University Press, 1912.

² *Burlington Magazine*, Vol. XXIII, p. 43, April, 1913.

³ *The Dream of the Rood.* Oxford, 1905.

⁴ Brandl (A.), *Geschichte der Altenglischen Literatur*, sectn. 39. *Paul's Grundriss*, II², p. 1030.

⁵ Viator (W.), *Die Northumbrischen Runensteine*, 1895, p. 14.

The Inscriptions of the Ruthwell and Bewcastle Crosses

Europe the earliest inscriptions are those found in the bog deposits at Nydam and Thorsbjerg in Schleswig, Vi and Kragehul in Fyen, &c., which vary in date from the 4th to the 6th centuries. To the same period belong a brooch found at Charnay, in Burgundy, and probably also an inscribed spear-head from Müncheberg (Brandenburg), together with two or three smaller objects found in the north of Germany. In Germany, however, inscriptions in this character are quite rare, the latest belonging, probably, to the 8th century.

There can be no reasonable doubt that the alphabet was introduced into England by the Saxon invaders in the 5th century, though the inscriptions remaining from the first two centuries after the invasion are very few and fragmentary. Among them we may especially note those on a gold coin, of unknown provenance, in imitation of a *solidus* of Honorius, and on a scabbard-mount from Chessell Down, in the Isle of Wight. These are connected by the forms of the letters with inscribed objects from Kragehul and Lindholm (Skaane), which date in all probability from the early part of the 6th century, though the English inscriptions are probably somewhat later. Runic legends also occur on a number of silver coins, some of these bearing the names *Æthil(i)ræd* (doubtless the Mercian King Æthelred, 675-704) or *Pada*, who has been identified by some with Peada, brother of Æthelred, by others, and more probably, with his father, Penda (d. 655). Runes are also found on a number of other small objects of metal or bone, the most interesting of which is the Franks casket, generally believed to date from about 700.⁶

The gradual disuse of the Runic alphabet is well illustrated by coins of the 8th and 9th centuries. The last king whose name appears in Runic characters is Beonna of East Anglia (c. 750), and even on this coin a Roman O is found. On coins of subsequent kings we only meet with an occasional Runic letter, usually L. In the names of moneyers, however, the Runic letters seem to have persisted somewhat longer, for there are in existence coins issued by Eanred of Northumbria (first half of the 9th century), on which, contrary to the usual practice, two of his moneyers signed their names in Runic characters.

Of memorial stones there are in existence nearly a score (principally in the north of England)

⁶ Evidence of some importance for the history of the Runic alphabet is furnished by a Scramasax found in the Thames, and now preserved in the British Museum, on which is inscribed a Runic alphabet, together with the owner's, or maker's, name. This alphabet shows, both in the form and in the order of the letters, a number of mistakes which would hardly have arisen except at a time when this kind of writing was falling out of use. We can hardly ascribe a date later than the 9th century to this article, since there is no evidence that such weapons were used after that time.

bearing inscriptions in the English Runic character. These are more difficult to date than the coins, since they seldom or never exhibit the names of persons who can with certainty be identified from historical sources. The earliest date probably from the 7th century, while the latest contain forms which point to about the middle of the 9th. There seems to be no reason, however, for supposing that for this purpose the English Runic alphabet remained longer in use than for coins. At all events, there is no evidence that it survived the great Danish invasion which took place in 866, and which, after the battle of York in the following year, practically swept away the upper classes in the greater part of northern England. After this time we find only MS. Runic alphabets which were no doubt preserved as curiosities, as well as the three letters *wyn* (w), *thorn* (ᚢ), and *ethel*, which had been adopted into the Roman alphabet used for writing Anglo-Saxon.

It is true that in various parts of England, and especially in Cumberland, Runic inscriptions of a much later date (11th and 12th centuries) are found. These, however, are in the Scandinavian form of the Runic alphabet, which, even by the 9th century, had come to differ from the English form as greatly as the Roman alphabet differed from that of the Ionic Greeks. For it must be observed that the English and Scandinavian Runic alphabets had developed, from the 6th century onwards, on totally different lines. The common alphabet from which both were descended contained twenty-four letters. To this number the English alphabet eventually added six more, although three of the old letters had practically fallen out of use. The Scandinavian alphabet, on the other hand, continually reduced the number of letters, until by the 9th century no more than sixteen were left (although in the 11th and 12th centuries several new letters were added). In addition to this, several of the letters that remained common to the two alphabets had undergone changes of form.

These later inscriptions, moreover, are for the most part in Scandinavian languages, although a striking exception to this rule is furnished by that on the font at Bridekirk in Cumberland, where the language is English, while the alphabet is of the ordinary Scandinavian type of that period.

It is exceedingly unfortunate that, so far as can be judged from his paper, Prof. Cook appears to have made no study of the history of the Runic alphabet. He does not seem to be aware of the existence of the inscriptions of the earliest period. Thus he quotes Wimmer's "*De Danske Runemindermærker*" (I¹ LXVI) as authority for the statement that the "oldest Runic inscriptions of Denmark date from the 9th century". But Wimmer here assuredly did not mean to assert that these 9th

The Inscriptions of the Ruthwell and Bewcastle Crosses

and 10th-century inscriptions are the oldest found in Denmark. In his book "Die Runenschrift" (p. 303), an attempt is made to date all the more important of the early inscriptions, and here we find the earliest referred to about 400.

Prof. Cook also quotes Noreen⁷ as saying that the "Old Norwegian inscriptions are but little, if any, older than the written documents, and of these only two are found so early as 900-1100". But here again Noreen certainly did not mean to imply that these are the earliest Runic inscriptions in Norway. This may be seen by turning back a few pages to p. 3, where we find, e.g., the inscriptions of Einang assigned to the 4th, of Stenstad and Tune to the 5th, and of Bœ, Opedal, Strand and others to the 6th century. All these places are in Norway.

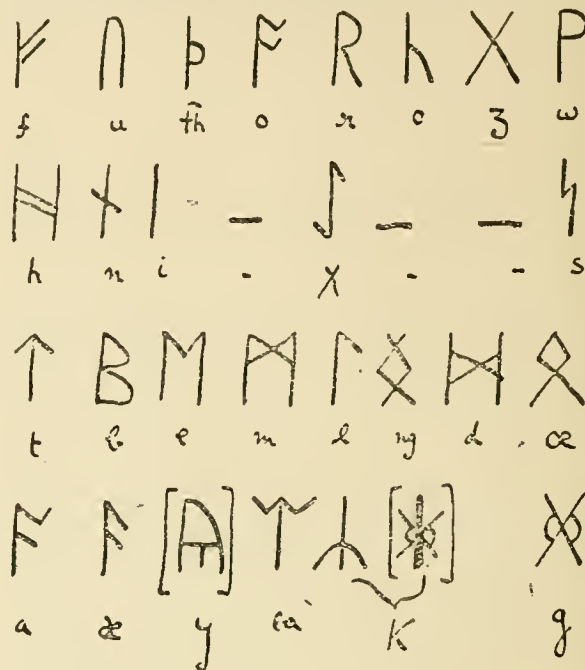
In individual cases there is some discrepancy between the dates assigned by Noreen and Wimmer. But both agree in attributing the above inscriptions, together with many others in Denmark, Sweden and Norway (considerably over fifty in all) to a period extending from the 4th to the 7th centuries. So far as we are aware there is no great difference of opinion on this subject among the many scholars who have made a special study of the Runic alphabet.

The inscriptions on the Bewcastle and Ruthwell crosses do not show the earliest form of Runic writing which is known in England. Not only are the archaic forms for C (K) and S (which appear, e.g., on the gold coin mentioned above) wanting, but we miss also the earlier form of D, which occurs in a number of other instances. On the other hand we find the new letters for guttural C⁸ and G, and these are foreign to many other inscriptions.

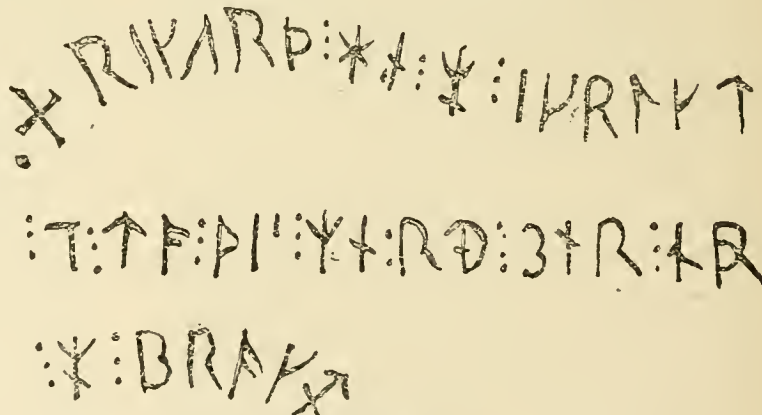
Unfortunately, however, these phenomena do not suffice to enable us to date the inscriptions under consideration with any degree of precision, although they may be taken as a serious argument against assigning them to a date much earlier than 700. On the other hand, it is to be noted that neither inscription shows any certain trace of the misuse of letters, such as we find, e.g., on one of the Thornhill monuments, where U is used for W. For the fact that certain letters are doubled (e.g., *gistoddum*) can scarcely be urged in this connexion. This absence of confusion is in favour of a somewhat early date, for the Thornhill inscription mentioned above itself contains features which prevent us from attributing it to a date later than the first half of the 9th century. At all events

it may be said that the epigraphic evidence, so far as it goes, points rather to the 8th century than to the 9th for both our inscriptions.⁹ Somewhat more definite evidence can be obtained from the language of the inscriptions, but this would involve us in a

THE OLD ENGLISH RUNIC ALPHABET ON THE RUTHWELL CROSS. [Letters marked doubtful by Victor are bracketed: z, c are used for palatal and g, k, for the guttural sounds.]



THE INSCRIPTION ON THE BRIDEKIRK FONT.



+ RIKARTH HE ME IWROKT(E)
AND TO THIS MERTHR GERNR ME
BROKTE

highly technical discussion. We propose, therefore, to deal more fully with this material in an early number of the "Modern Language Review".

⁷ Noreen (A.), *Altisländ. und Altnorw. Gramm.*, 3rd edn., pp. 16 and 17.

⁸ The letter for guttural C appears on the Ruthwell inscription perhaps also on that of Bewcastle in two different forms.

⁹ A mistake is urged by Prof. Cook in the case of the word *ungget* on the Ruthwell cross, but Victor believed the fourth letter, though worn, to be a K. The name Alefrith on the Bewcastle monument is so dubious that it would be quite unsafe to base any conclusions upon it.

The Inscriptions of the Ruthwell and Bewcastle Crosses

The conclusion to which we are brought is that the two inscriptions must anticipate by some 300-400 years the date to which Prof. Cook would assign them—that is to say, the reign of King David I of Scotland. In order to appreciate the impossibility of such a date, we have only to compare the writing on these monuments with actual inscriptions of the time of David I. Fortunately we have an excellent example of a Runic inscription dating probably from this very period, and coming from a locality separated by less than twenty-five miles from Ruthwell, and by not more than forty miles from Bewcastle. We refer to the inscription on the font in Bridekirk Church, Cumberland, to which allusion has already been made. Six of the whole number of characters which appear on the font—B, I, N, R, T, TH—are common to all stages of the Runic alphabet, while as many as seven—A, E, H, K, M, O, S—are peculiar to its later Scandinavian development. G, Ð, and the symbol for & are taken from the ordinary English book-hand then current; and the same is doubtless true of W, which, though of Runic origin, had been adapted into the Roman alphabet at least 400 years before this time.

The language of the Bridekirk inscription is equally remote from that of the two crosses. In the first place RIKARTH is not an O.E. name at all, and even if it were, the appearance of TH for D (*cf.* also the loss of H) is an essentially Scandinavian feature. Then "*Rikarth he me iwrokte*", where the pronoun follows the personal noun, is rather a Middle than an Old English construction. "*Iwrokte*" shows Middle English *i* for *ge* (earlier *gi*): *this* is a Middle English uninflected form, and foreign to the Anglo-Saxon period. The forms "*merth*" and "*geru*" show respectively the loss of ending (e) and of the breaking vowel o. Besides these strictly linguistic changes, we may note the use of the letter K for

H in "*iwrokte*" and "*brokte*", a phenomenon due to the fact that the Scandinavian letter H was not used for *Ch* (χ).

Even if we set aside all these linguistic differences, how are we to account for the fact that the engraver should make use of a foreign script so obviously ill-adapted for his purpose, if the old native writing continued still in use? For the survival of this writing, however, we have no evidence even in the 10th and 11th centuries, much less in the 12th. And a glance at the latest MS. Runic alphabets,¹⁰ or at the language of any texts dating from the same period,¹¹ ought to be sufficient to show that it was beyond the power of even the most learned antiquary of that age to imitate successfully either the language or the orthography of the 8th century.

In spite of the fact that we cannot agree with his conclusions, we feel deeply grateful to Prof. Cook for his exhaustive treatment of the views of earlier writers on the subject, and more especially for the beautiful photographs which illustrate his work. Short of actual inspection of the monuments themselves, these must always form the basis for future investigation.

[We owe to Mr. D. L. Fletcher, of Warkington, the photograph reproduced in the PLATE, C, and to Mr. W. S. Collingwood permission to reproduce his drawings [A, B, D] and copy of the inscription, made for his edition of Calverly's "*Early Sculptured Crosses, etc., of the diocese of Carlisle*".]

¹⁰ *E.g.* the alphabet in Cottonian Domitian A. ix, published by G. Hempl, *Modern Philology*, i. 135.

¹¹ We may particularly call attention to the letter of Gospatric published in the *Scottish Historical Review*, i. p. 66 ff., which though a copy (early 13th century) of the original, probably fairly represents the Northumbrian (Cumberland) dialect of the close of the 11th century.

THE DESIGNS FOR THE FIRST MOVABLE SCENERY ON THE ENGLISH PUBLIC STAGE

BY WILLIAM GRANT KEITH

IN following the development of the art of the theatre during the 17th century in England it has always been a puzzling feature to the student, that, despite the perfection of stagecraft attained in the court theatre under the hand of Inigo Jones, the public stage should have remained quite uninfluenced. For while the masques and plays presented at court were being produced on an ever-increasing scale of magnificence, the popular theatre still clung to the traditions of the Elizabethan stage. It is not suggested that the proprietors of the public theatres could ever have hoped to

rival the extravagantly costly productions of the court, but that no attempt should have been made to adopt movable scenery in a London theatre until half a century after its introduction into England by Inigo Jones, is remarkable.

From Malone's day onwards, Inigo Jones's stage has been more usually considered as a subject for discussion apart from the history of the development of the English public theatre. It is perfectly true that the theatrical work of Inigo Jones, which ended with the death of his chief patron, Charles I, had been centred in court and private productions, and although several theatres were erected in

Designs for First Movable Scenery on English Public Stage

London during his day, we have no record of his having had a hand in their design in a single instance. But was all his brilliant work for the court theatre, into which he had put so much of his genius, to fall to the ground then? Can no relationship be traced between his stage and the later theatre wherein, a few years after his death, movable scenery was first introduced? Up to the present time no documentary evidence has been produced in proof of any such connexion.

Before proceeding to discuss this question in the light of new evidence, here brought forward for the first time, it will perhaps be well to outline very briefly the outstanding facts concerning Inigo Jones's career as a designer of court entertainments. It was on Twelfth Night, 1605, that his connexion with the court theatre began with the production of the "Masque of Blackness" in collaboration with Ben Jonson, from whose pen we have a very glowing description of its scenic effects. Later in the same year we find Jones employed in mounting a play given in the hall of Christ Church, Oxford, in honour of a visit of King James. John Leland chronicles the event, and from his description¹ it seems clear that in this instance, at any rate, Jones was experimenting with the system of *telari* then in vogue in the Italian theatre, whose working he had no doubt studied during his travels in Italy, whence he had not long returned. Following this Oxford production, Jones was next employed to design the masque of "Hymenæi" presented at court on Twelfth Night, 1606, and until 1640, when D'Avenant's "Salmacida Spolia", the last of the Carolan masques, was produced, he added triumph after triumph to his reputation as a designer of scenery and costume.

To instance the mechanical perfection achieved by Inigo Jones in his later productions, it may be mentioned that the scenes of Carew's masque, "Coelum Britannicum", given in 1634, were changed completely five times, besides being varied by subsidiary scenic effects. The excellence of his stagecraft may be very well appreciated after a study of the book of "Salmacida Spolia", using for illustration the working drawings of the stage designed for its production. These drawings, happily preserved for us in the Lansdowne MSS.,² show the mechanical side of Jones's work at its culmination, and here is seen in use a competent system of shutters or slips, arranged in sets and running in grooves, enabling both side and back scenes to be changed in full view of the audience. This is a great advance on the early Oxford experiment.

It was not solely with masques that Inigo Jones was concerned at court, for various plays were also mounted by him, and interesting information regarding some of these productions is to be found in contemporary evidence. Heywood, for instance,

in his preface to "Love's Mistress", produced at court in 1634, makes the following acknowledgment:—

I cannot premit to give a due character to that admirable artist, Mr. Inigo Jones, Master Surveyor of the King's Works, &c. Who to every Act, nay almost to every Scene, by his excellent Invention, gave such an extraordinary lustre; upon every occasion changing the stage, to the admiration of all the Spectators.³

Again, Aubrey, in referring to Sir John Suckling's play, "Aglaura", mounted by Inigo Jones, and given at Court during Christmas 1637, writes:—

When his "Aglaura" was [acted], he bought all the clothes himself, which were very rich; no tinsill, all the lace pure gold and silver, which cost him . . . I have now forgott. He had some scenes to it, which in those days were only used at Masques.⁴

There could have been no essential difference, so far as the staging was concerned, between the masques and the plays; the former requiring, if anything, more elaborate scenic effects; so that the mounting of such a piece as "The Siege of Rhodes", first produced just four years after his death, would have been a very simple matter for Inigo Jones.

Sir William D'Avenant's "Siege of Rhodes" is, from many points of view, the most epoch-making dramatic production of the 17th century in England. For not only in its literary character, as the first of the heroic plays, was it an innovation but it was the first opera to be produced in England. It marks also the introduction of women to the English stage, while as the first play to be presented publicly in London, mounted with movable and painted scenery in a modern sense, it may not inaptly be termed the germ from which developed the theatre of the Restoration.

Commentators of the opera have hitherto almost invariably insisted that D'Avenant, in its mounting, was entirely under the influence of the contemporary French or Italian theatre. Indeed, Maidment and Logan, in the prefatory memoir of D'Avenant given in their edition of his works, leaning more to the side of French influence, definitely say he "had taken his observations from the novel appliances which the French theatre had adopted, under the auspices of Cardinal Richelieu".⁵ Now it should be borne in mind that D'Avenant had already distinguished himself as the author of more than one successful masque given at the court of Charles I, and that in their production he was the collaborator of Inigo Jones. Surely then, whatever may have been his knowledge of the French theatre, he must certainly have been on more intimate terms with the stage of Inigo Jones; and this, too, at its culmination, for "Salmacida Spolia", the last masque given before the disruption, was from his pen. This insistence on the foreign influence over the staging of "The Siege of

³ Heywood, *Love's Maistresse*, 4^o, Lond., 1636.

⁴ Aubrey, *Brief Lives*, &c., ed. by A. Clark, 1898, Vol. II, p. 244.

⁵ *Dramatic Works of Sir William D'Avenant*, ed. by J. Maidment and W. H. Logan, 1872-79, Vol. I, p. lxxiv.

¹ Leland's *Collectanea*, ed. 1770, Vol. I, pt. 2, p. 631.

² Lansdowne MSS., No. 1171 (Brit. Mus.).

Designs for First Movable Scenery on English Public Stage

Rhodes", and for which apparently no tangible evidence is forthcoming, is the more surprising when we know, on the very best authority, who the designer of its stage and scenery was; for D'Avenant in his note "To the Reader", printed with the first edition of the opera, handsomely acknowledges its author in the person of "Mr. John Webb, who design'd and order'd it".⁶ Joseph Knight, dealing with "The Siege of Rhodes" in his historical note to the reprint of Downes' "Roscius Anglicanus", does indeed acknowledge the existence of John Webb, but surely without realizing his identity, for he sees him only as the first "scene-painter and machinist"⁷ mentioned in connexion with the English public theatre. Webb, however, counts for more than that. Was it for nothing that he had been the pupil, active assistant, and lifelong companion of Inigo Jones, thus holding a very important place in English architectural history? Naturally, Webb was greatly overshadowed by the genius and personality of his master, but from what may be learnt from the drawings of the two men in the various collections in England, he was closely associated with Jones in a great deal of the latter's work. Moreover, after his master's death, and as an independent architect, Webb carried out various works of admitted distinction.

His work with Jones, too, I submit, was not solely confined to its architectural side, for after a close study of the collection of masque stage plans and sections preserved in the Lansdowne MSS.,⁸ I find that as early as 1635, at any rate, Webb was actively assisting his master in the masque work, for certain of the drawings of the stage designed for the pastoral of "Florimene" are unmistakably from his hand.

On folio 5-6 of this collection we have the general plan of the seating of the hall and the arrangement of the stage, drawn by Inigo Jones, while on turning to folio 15-16, there is a detailed plan of the stage worked out by Webb, the explanatory notes and long title being entirely in the latter's hand. Two further diagrammatic drawings, showing a geometrical method of working out the foreshortening of the side scenes used in this masque (folios 13 and 14) are also drawn by Webb, and bear his notes.

Five years later we find Webb again assisting in this work, for the working drawings of the stage prepared for "Salmacida Spolia",⁹ illustrating the elaborate system of movable shutters and other

stage mechanism then in use, are also drawn by him, as the detailed notes abundantly testify.

I do not suggest that, although these drawings are by Webb, it follows that he was responsible for their design, for in the case of the plan of the stage for "Florimene" he is clearly seen to have been following a first sketch by his master. These examples of his work in connexion with the masques are simply cited in order to show that Webb was on very familiar terms with Inigo Jones's stage, of whose mechanism he must have had an intimate knowledge.¹⁰ It was the more tedious working drawings of this kind that would naturally devolve on Webb, for Inigo Jones was probably not the first architect, as he certainly was not the last, to hand over his figured sketches to be worked out by an assistant.

Now it should be remembered that the masque of "Salmacida Spolia" was from the pen of D'Avenant, so that here we find Jones, D'Avenant and Webb all at work on this production. No matter for surprise then, that when D'Avenant, boldly flying in the face of an act of parliament, set to work on the restoration of the drama he should call in Webb to mount his first opera, which made its appearance in 1656. Inigo Jones had then been dead some four years, and save Webb, there was no one else at hand possessing the technical knowledge and skill necessary to carry out the work.

Webb's place in the history of the development of the English theatre has hitherto been strangely ignored. We find no mention, for instance, in the "Dictionary of National Biography", that he ever worked for D'Avenant. It is therefore a matter of extraordinary interest that we have at last indisputable evidence of the part he played in that all-important production, "The Siege of Rhodes"; for on a recent visit to the library at Chatsworth, I have identified in the collection of designs for masque scenery by Inigo Jones, the original sketches by Webb for the scenery of D'Avenant's opera. His Grace the Duke of Devonshire has kindly allowed me to have the drawings photographed, and it is with his permission that they are now about to be published for the first time.

The drawings at Chatsworth, six in number, comprise the design for the proscenium, as well as the five scenes used for the setting of the opera, giving us a complete picture of the scenario.

Lacking a plan and section, however, only a conjectural restoration of the stage would have been

⁶ *The Siege of Rhodes* made a representation by the art of perspective in scenes and the story sung in recitative musick. At the back part of Rutland House, in the upper end of Aldersgate Street, London. 4°. 1656.

⁷ Downes, *Roscius Anglicanus*, ed. by Joseph Knight, 1886, p. xxi.

⁸ Lansdowne MSS., No. 1171 (Brit. Mus.).

⁹ *Ibid.*

¹⁰ Apart from the evidence of these drawings, the fact that Webb had worked on the court masques is brought forward in his petition to Charles II for the reversion of the post of Surveyor of the Works, in which it is stated on his behalf: "That hee was brought up by his Uncle Mr. Inigo Jones upon his late Majesties comand in the study of Architecture, as well that web relates to building as for Masques Tryumphs and the like". [A Briefe of Mr. Webb's case (June ? 1660), State Papers, Dom. Charles II, Vol. v, 74, 74, 1.]

Designs for First Movable Scenery on English Public Stage

possible, and here I have to chronicle a further find, for in the same folio in the Lansdowne MSS.¹¹ to which reference has just been made I have discovered these very drawings. They are on two separate sheets, and though bearing no title or notes, when studied in conjunction with the Chatsworth drawings, their identity is placed beyond doubt.

The presence of Webb's drawings, both in the collection at Chatsworth and in the Lansdowne MSS., is easily accountable, for Inigo Jones at his death bequeathed all his drawings to his pupil. Webb, in turn, left the combined collection of his own and his master's designs to his son, in whose lifetime it was dispersed. No attempt can have been made at the time of the dispersal to keep separate the drawings of the two men, for in the various collections of them now existing we find drawings from the hands of both. This has led to great confusion among the earlier students of their work, and it is only within recent years that the separation of the work of master and pupil has been systematically attempted.

Before passing to the identification of Webb's drawings with the scenes and the stage of the opera, it will be necessary to recall the circumstances surrounding the production of the piece. When D'Avenant made his courageous attempt to restore the drama, the act for the suppression of stage-plays was still in full force, to remain unrepealed for four more years after the first performance of "The Siege of Rhodes" in the autumn of 1656. It was therefore only by using all possible influence that D'Avenant obtained Cromwell's sanction to his scheme at all. That he was fully aware of the risks of his venture is shown by his letter to the Lord Keeper Whitelock, as censor, sending a copy of the libretto "hot from the press", for he writes: "When I consider the nicety of the times I fear it may draw a curtain between your Lordship and our opera".¹² D'Avenant had to proceed with great caution, and he consequently did not attempt to house his productions in a regular theatre, for his policy was entirely to dissociate in the popular mind any connexion between his operas and the plays of Charles's reign. Thus "The Siege of Rhodes" first saw the light in a little temporary theatre, arranged "At the back part of Rutland House, in the upper end of Aldersgate Street".

The Rutland House theatre did not actually open with "The Siege of Rhodes", for on Friday, the 23rd May, 1656, the advent of the opera was heralded by an inaugural performance entitled "The First Days Entertainment at Rutland House. By Declamation and Musick after the manner of the Ancients".¹³ This house-warming piece was described as an opera in the state papers,¹⁴ but it

bore more likeness to a masque, and the author, addressing his hearers in the prologue, says of it:—

Think this your passage, and the narrow way
To our Elisian Field, the opera:

D'Avenant hoped by its means to gauge public opinion.

Some very interesting information regarding this entertainment is contained in the official record of the production.¹⁵ We are told, for instance, that although there was room in the house for 400 "there appeared not above 150 auditors". It is also recorded that the "entrance" was "5s. a head", which perhaps may account for the thinness of the house. The piece was intended to be run for 10 days "by which time other Declamation wilbee ready", but it was not until the autumn that opera, in the shape of "The Siege of Rhodes", was first produced. The exact date of the opening performance remains undecided, but it seems certainly to have been in the autumn of this year, for D'Avenant's letter to Whitelock, quoted above, is dated the 3rd of September, and it may very probably have been produced some time during this month.

In producing "The Siege of Rhodes" at Rutland House both author and stage designer were very greatly hampered by lack of room. D'Avenant had not the means to start his venture on anything but a small scale.

It is not quite clear whether he adapted an existing room in the house to his purpose or actually added a temporary one. From the title of the first edition of the opera we learn simply that it was given in the "back part" of the house, but this may mean either thing. In any case, conditions of space reduced the stage to very small dimensions, besides preventing the convenient planning of the seating in the auditorium; and D'Avenant makes full apology for these defects, both in the prologue to the "First Days Entertainment", and in the epistle "To the Reader" prefacing the first edition of "The Siege of Rhodes".

In the former instance he writes:—

We wish we could have found this Roof so high
That each might be allow'd a canopy,
And could the walls to such a wideness draw,
That all might sit at ease in Chaise a bras.
But though you cannot front our cup-board scene,
Nor sit so eas'ly as to stretch or teane;
Yet you are so divided and so plac'd,
That half are freely by the other fac'd;

Then in the most amusing epistle (more than half of which is taken up by apologies in the same strain) D'Avenant points to the obvious remedy in these terms:—

the defects . . . are chiefly such as you cannot reform but only with your purse; that is, by building us a larger room; a design which we began and shall not be left for you to finish, because we have observ'd that many who are liberall of their understanding when they would issue it out towards

¹¹ Lansdowne MSS., No. 1171 (Brit. Mus.).

¹² Whitelock, *Memorials*, ed. 1732, p. 650.

¹³ *The First Days Entertainment at Rutland House, &c.* Lond., 1650.

¹⁴ *Calendar of State Papers*, Dom. Series, 1655-6, Vol. cxxviii, 168. [Quoted in full by M. Reyher in *Les Masques anglais*, Paris 1909, 8°].

¹⁵ *Ibid.*

Designs for First Movable Scenery on English Public Stage

discovery of imperfections, have not always money to expend in things necessary towards the making up of perfection. And in this later paragraph we learn some very interesting details regarding the actual dimensions of the "cupboard scene" :—

It has often been wisht that our scenes (we having oblig'd ourselves to the variety of five changes, according to the ancient dramattick distinctions made for time) had not been confin'd to eleven feet in height, and about fifteen in depth, including the places of passage reserv'd for the musick. This is so narrow an allowance for

the fleet of Solyman the Magnificent, his army, the Island of Rhodes, and the varieties attending the seige of the city, that I fear you will think we invite you to such a contracted trifle as that of the *Cæsars* carved upon a nut.

"The Siege of Rhodes" as presented at Rutland House was in reality a slightly shortened version of the first part of the complete play, not given in its entirety until after the Restoration. The first version, that with which we are here concerned, consists of five acts, or "entries", as D'Avenant terms them.

(To be continued.)

THE CHRONOLOGY OF BOW PORCELAIN BY BERNARD RACKHAM

HITHERTO little has been done in works on English porcelain to trace the chronological sequence of what is perhaps the oldest porcelain factory in this country. Yet a careful study of the data available for this purpose, and an examination of the marks in relation to the different varieties of material and decoration with which they are associated, make it possible to assign an approximate date to most specimens recognized as having emanated from the Bow works.

The earliest patent taken out by Heylyn and Frye, the presumed founders of the establishment, was applied for in 1744 and registered in the following year, but 1750 is the earliest date to be found on extant pieces of Bow porcelain. To that year belong inkstands in the British Museum and the museum of the Worcester Porcelain Works, which bear the inscription "Made at New Canton",¹ whilst a third similarly inscribed, of the year 1751, is in the Victoria and Albert Museum. These pieces give the clue to the character of the output of the factory in the earliest years of its existence. The next documentary piece is the bowl in the British Museum painted about 1760 by Thomas Craft, from which the productions of the middle period may be determined, whilst the set of plates made for Robert Crowther of Stockport in 1770, two of which are also in the British Museum, indicate the type of ware made during the decline of the factory, which was bought up and closed by Duesbury of Derby in 1776.

Further evidence is afforded by certain other pieces which may be dated with more or less certainty. A tea-pot in the Schreiber collection at South Kensington, printed with an equestrian portrait of "The Prussian Hero", Frederick the Great, after a painting by Pesne, was doubtless made in or soon after the year 1756, when the Anglo-Prussian convention against France was concluded. A statuette of Britannia² holding a medallion with a relief bust of George II, on the pedestal of which

is printed the Prussian eagle, may be referred to the same period. Lastly, a blue-and-white bowl with freemasons' emblems, dated 1768, in the Schreiber collection, exhibits characteristics similar to those of the Crowther plates and gives further assistance in the identification of the productions of the decline.

The members of the earliest group, dating from about 1750 and before, are found on examination to vary considerably in the character of their paste and glaze, as is to be expected in the work of a factory just emerging from the experimental stage. The paste is sometimes fairly translucent and has a glassy appearance of warm creamy tone when held against a light; when the body is of any degree of substance it is often quite opaque. The glaze, again, is generally yellowish, and, in some of those which may be regarded as the earliest Bow statuettes, deepens to orange where it has accumulated thickly in the hollows of the modelling; in other cases it has been blued so as to show a cold white surface.

Statuettes seem to have been made at a very early stage of the career of the factory. The very defective nature of the paste and glaze indicates an early date, perhaps before 1750, for a number of plain white figures of nuns and others [PLATE I, A], now at South Kensington, which were formerly in the Jermyn Street Museum of Geology. The well-known Woodward and Kitty Clive pair, represented both in the British Museum and in the Schreiber collection, as well as the King Lear in the latter, display similar characteristics, but may, perhaps, be a year or two later in date.³ Certain white figures of lions and dogs belong to the same phase. All these early figures show more spirit and breadth of treatment in the modelling than those of later periods. At first, colouring seems not to have been added to figures, but when it appears, as on the Schreiber Charity group, it is rather crudely applied. The

³ The bases of these early figures are sometimes left hollow, but generally filled in. Of two examples from a single model, a group of a mandoline-player seated beside a lady singing, in a private collection in Lancashire, one is hollow and the other is not.

¹ This is the name by which the Bow works appear to have been known at the time.

² Examples of this are included in both the national collections.

The Chronology of Bow Porcelain

cheeks are tinted with blotches of dry red. Small flowers, executed with spots of enamel of several colours, enliven the drapery, and washes of a yellowish grass-green are conspicuous. The useful wares of this first period often depend for their decoration solely on moulded relief ornament. Painted decoration is either in an underglaze blue of remarkable brilliancy, approaching more nearly than in any other English porcelain, Longton Hall not excepted, to that of the K'ang Hsi period in China and the best blue-and-white Delft ware.⁴ The "New Canton" inkpots illustrate the overglaze enamel painting, in which a blend of the Japanese Kakiyemon style with that of the earlier Chinese *famille rose* is discernible.

By comparison with the documentary pieces it is possible to assign to this period certain incised marks which do not appear to occur on pieces showing later characteristics. These are the planetary signs for Mars and Mercury. With the exception of a minute blue cross on a blue-and-white sauceboat, and a script "G" on a shell also marked with the Mars sign, the writer has not met with any painted marks on pieces of the early type.

The factory was at the zenith of its career about 1760. Though lacking the originality of design and breadth of modelling of the earlier work, the statuettes of this period display a daintiness of modelling which is enhanced by the ivory-like smoothness of the glaze, best appreciated in the somewhat rare cases in which enamel colouring has not been added. Examples of white figures of this period are the Pluto and the seated lady with a basket in the Schreiber collection [PLATE I. B]. The enamelled figures are characterized by thick unbroken washes of opaque milky blue and maroon-purple and by gilding of excellent lustrous quality. The smaller figures generally have a plain round base with a small funnel-shaped opening underneath communicating with the interior. For the larger ones, such as those of the Marquis of Granby and General Wolfe, doubtless made within a year or two of their victories at Minden and Quebec in 1759, the symmetrical base peculiar to Bow, with four high scroll feet, usually picked out with crimson enamel, begins to appear. The figures of this period as a rule show little originality of conception, being generally close copies of the Meissen models of Kaendler. The well-known pair of "cooks" said to have been modelled by John Bacon, R.A., appear to be exceptions. The Wolfe and Granby statuettes, adapted from engraved portraits, and a few other figures are impressed with the mark "T°", which is seen later on Bristol

figures and is usually assumed to be the signature of a French modeller named Tebo or Thibault.⁵

For the decoration of useful wares oriental designs are still in favour, notably the Kakiyemon quail or "partridge" pattern. The Craft bowl and kindred pieces show a combination of Japanese motives with European festoons of flowers. Pieces decorated with applied sprigs of plum blossom in the style of *blanc de Chine* porcelain, exemplified amongst the moulds and fragments found on the site of the Bow works in 1868, seem mostly to have been made about this time, to judge by the quality of their paste and from the evidence of plates in which this ornament is combined with enamelling. Overglaze printing of good quality in brick red and purplish black is also to be found on productions of this period. With the exception of the "T°" mark already mentioned and an impressed "B" on one of the "cooks", no mark can be referred to this second period.

The third group of documentary pieces shows that the quality of the ware had deteriorated greatly before 1770. The paste at this stage is often nearly opaque, the glaze is poor and uneven, disfigured with black specks, and usually strongly "blued", so as to give a pronounced bluish tone to the surface of the ware. In the figures, which are invariably coloured, enamelling and gilding alike are lacking in brilliancy, the costume being generally painted with inferior imitations of the elaborate diapers in vogue for a few years from about 1760 onwards at Chelsea. A dark transparent blue replaces the opaque lighter blue enamel of the preceding period. The distinctive four-footed pedestal is abandoned in favour of an irregular rococo-scrolled base, also inspired by Chelsea models. The vases and useful wares show the same maladroit efforts to copy the Chelsea manner, in polychrome painting of flowers, insects and exotic birds, and an occasional use of a dark blue ground. Landscape vignettes finished with scrollwork in brown also occur, reminiscent of a certain German type of design to be seen particularly on Meissen and Fulda porcelain. The printed decoration in black or faint purple, sometimes garishly coloured with washes of enamel, is of very poor quality, whilst the underglaze blue, as seen on the Freemasons' bowl of 1768, is greatly inferior to that of the middle period. Plates and cups and saucers occur with a moulded pattern of pointed scales resembling those of an artichoke.

The mark of an anchor and dagger,⁶ or occasionally an anchor alone, painted in red, has

⁴ A very unusual jar recently acquired by the Victoria and Albert Museum is probably a fine example of early Bow "blue-and-white"; it was purchased by its former owner near Rotterdam. The design, of lotus and chrysanthemum plants in two reserved panels, is directly copied from a Chinese jar of the K'ang Hsi period.

⁵ This interpretation of the mark is a plausible conjecture, but is unsupported by substantial evidence.

⁶ The dagger is assumed to have been adopted from the arms of the City of London. In this connexion it is interesting to record a figure recently seen by the writer in a private collection representing a woman in the guise of Minerva, supporting a shield with the London arms fully emblazoned upon it; the figure rested on a high openwork base of curious construction.



(A) DATE, ABOUT 1750



(B) 'DATE, ABOUT 1760 (THE SCHREIBER COLLECTION)



(C) TWO PAIRS OF PLATES, FRONT AND BACK VIEWS (THE SCHREIBER COLLECTION)



(D) BOWL, PAINTED IN BLUE: MUGS, (E) PAINTED IN BLUE, (F) PAINTED IN BLACK, (G) PAINTED IN BLACK AND COLOURED IN POLYCHROME

The Chronology of Bow Porcelain

sometimes been regarded as an early mark of Bow porcelain. A careful investigation warrants the conclusion that this view is erroneous. Of the many pieces so marked known to the writer all show characteristics indicative of the last period of the factory's existence, and it seems unlikely that the anchor and dagger mark was used at all before about 1765.

In his recent work on Worcester porcelain, Mr. R. L. Hobson has ascribed to that factory a group of pieces characterized by a powder-blue ground of granular aspect, broken by fan-shaped and circular reserves in which are small Chinese landscapes or floral sprays painted in blue. Lowestoft has also been claimed as the place of origin of pieces of this class⁷ which are not uncommon. They are generally marked in blue with simulated Chinese characters, accompanied in the case of two plates in the Schreiber collection by a rude imitation of the crossed swords of Meissen, less distinctly painted than the characters. Internal evidence is strongly in favour of Bow as the factory from which these pieces were issued. The opaque paste and the strongly blued glaze are those of the later Bow wares, whilst the powder-blue ground differs alike from the greatly superior even colour seen on undoubted pieces of Worcester, and from the inferior blue of the dish with a view of Lowestoft church in the British Museum. The best evidence is afforded by the shape of the majority of plates and dishes of the class,⁸ which can be paralleled in certain Chinese export pieces (from which doubtless it was copied) and in Delft earthenware, but not amongst authenticated productions of Worcester or Lowestoft, not to mention Longton Hall or Chelsea. The base has no projecting foot-ring, support being provided by a thickening of the convex portion of the exterior, whilst the middle is slightly countersunk. This is the form of base adopted for the Crowther Bow plates in the British Museum, two plates with oriental enamelled flowers and prunus-sprays in relief of undoubted Bow origin in the Schreiber collection, and two "partridge" plates in the same collection, which may also be claimed for Bow without fear of dispute.

It remains to discuss another class of doubtful origin, including pieces which have generally been attributed to Bow. The paste of members of this class varies considerably in degree of translucency, but in all alike is of a pronounced greenish tone when seen by transmitted light, differing in this respect from the warm-coloured paste of authenticated Bow porcelain. Many of the pieces are marked with a saltire cross, incised, often very faintly, on the base; on a mug in the Schreiber collection the cross, of minute size, is painted in red.

The majority of pieces which can be identified as belonging to this class are mugs of two forms, both clearly distinguishable from those found in other types of porcelain. One form is that of a cylinder expanding with a slight outward curve at the base; the other is an inverted bell-shape, only slightly waisted, with a pronounced but narrow groove separating the body from the foot. In both forms the handle is reeded or grooved and turned outwards at its lower attachment from the wall of the mug; this lower end of the handle is generally abruptly cut off, but in the case of a mug at the British Museum, which has the initials "R B" incised under the base, it is neatly finished by pinching it up into a point. A peculiarity noticeable in most instances is that the handle shows signs of not being very securely attached, a horse-shoe-shaped crack having made its appearance on the inside of the mug at the point at which the upper end of the handle unites with the body.⁹

The decoration of this class is effected by a variety of methods. Two mugs in the British Museum are painted in enamel colours with oriental designs. Two in the Schreiber collection are printed in black, one with a design of a peony-plant subsequently painted in enamel colours, [PLATE II, G], the other with the subject, uncoloured, of parrots and fruit [PLATE II, F], of which a slightly different version occurs on blue-printed Caughley porcelain. On another mug at South Kensington is a Chinese landscape with bamboos and buildings amongst rocks painted in blue [PLATE II, E]; this piece gives the clue to another painted in similar fashion by the same hand, a flat-bottomed cylindrical bowl with flanged rim [PLATE II, D] which is marked with an open capital I above three dots in blue.¹⁰ Another mug in the collection of Mr. Roland H. Ley is  marked with an incised cross under the base and a mark of uncertain significance  Mark 1.

 in blue below the handle;¹¹ it is also painted with a Chinese landscape in which are introduced an angler and a grotesque  Mark 2. bird on a rock, and serves as a link to connect with the same class a small plate in the Schreiber collection similarly decorated, which bears a mark in blue somewhat resembling the head of a trident.¹² A blue-and-white mug

⁹ The writer's attention was drawn to this feature by Mr. Roland H. Ley, to whom he is indebted for the suggestion that the initials RB cited above may be those of Robert Browne, one of the proprietors of the Lowestoft factory.

¹⁰ These two pieces, formerly in the Museum of Geology, have hitherto, for reasons not stated, been ascribed to the factory at Isleworth.

¹¹ Another mug of the same form bearing this mark has been seen by Mr. Ley in the west of England.

¹² This piece and the mark it bears are ascribed by Mr. R. L. Hobson to Worcester, and grouped with the Worcester pieces marked with the so-called "T F monogram". The glaze is, however, decidedly thicker and bluer in tone than the usual Worcester glaze.

⁷ Spelman, *Lowestoft Porcelain*, pl. LXXV.

⁸ A small plate in the Victoria and Albert Museum has by exception a projecting foot-ring.

The Chronology of Bow Porcelain

of the same form is  figured as Bow porcelain in a recent publication;¹³ it is described as being marked "b", but whether this mark is ^{Mark 3.} painted or incised is not stated. By their style the pieces of this problematical group may be dated between 1760 and 1770.

In default of further evidence their attribution to Bow must be regarded as uncertain. If they were indeed made at that factory, they seem to suggest that the Bow potters employed concurrently pastes of different composition.

¹³ Hodgson (Mrs. Willoughby), *English Porcelain*, pt. 2.

EARLY CHINESE SCULPTURE

 HE illustrations of six stone statues on the adjoining plates will convey some notion of the splendid sculpture with which the famous grottoes of Lung-mên in Honan were adorned. The past tense is used advisedly, for if the latest accounts can be believed a pitiful devastation has overtaken these wonderful treasure caves of Buddhist art, and after the recent onslaughts of the sculpture-hunter and the bandits who cater for him, headless trunks and disjecta membra compose the chief part of what remains. Not that it is certain that the statues figured here by the permission of their owner, M. Vignier, 34 rue Laffitte, Paris, were brought from Lung-mên. Their provenance is not stated, but a glance at the excellent pictures of the Lung-mên shrines given by M. Chavannes in his "*Mission archéologique*" will show that they belong to this school of sculpture, and consequently to the finest period of the art in China. This period is roughly calculated from the 5th to the 8th century, from the great Buddhist invasion under the Northern Wei until the 2nd century of the T'ang dynasty. There is a tendency to assign the more slender, graceful figures with the more decidedly Indian pose and style to the earlier years when the Buddhist art had come fresh-laden with inspiration from India. The more distinctively Chinese types should be the result of gradual acclimatization of the art. The details of the drapery and jewellery on PLATE I, A & B, are closely paralleled on a stone tablet in the Chao lin Temple at Têng-fêng Hsien, in Honan (published by Chavannes, pl. cclxxxii), which is dated 570-571. PLATE II,

E & F, seem to be a little later in style, coming no doubt within the T'ang period. As for the subjects which they represent, the identification of religious statues taken away from their original surroundings is always difficult, especially if, as so often happens, they have parted company with some of their attributes in the process of removal. These all have at any rate one common feature, the enlarged ears which proclaim them Buddhist and personages of considerable sanctity: one would say all Boddhisattvas who had stood beside some seated Buddha, all except PLATE II, F, whose praying attitude would suggest rather a priestly saint. The remaining five have a common attribute in the lotus either in bud or flower, a feature shared by the Boddhisattvas, Maitreya, Manjusri, Vajrapani and Avalokitesvara. Of these it is most probable that PLATE II, D & E, represent the Maitreya, the coming Buddha. PLATE I, A, B & C, appear to portray one divinity, and the obvious suggestion is that it is Avalokitesvara, the Chinese Kuan yin; but it must be remembered that both the lotus and the ambrosia vase belong to Maitreya as well as to Kuan yin, and the little figure of Buddha Amitabha in the diadem of PLATE I, B, is also shared by other Boddhisattvas. To the ceramophile the form of the vase held by PLATE I, C, is of interest. In pottery it would be regarded as typical T'ang. The height of these statues ranges from 2.20 metres to 1.70, so that their dimensions, no less than their fine proportions, rhythmic lines and dignified mien, prove them to be important examples of the classic period of Chinese sculpture.

PHILIPPE DE COMYNES AND THE PAINTER JEAN FOUCQUET

 RICHLY illustrated illuminated manuscript belonging to Messrs. Joseph Baer and Co., the old-established booksellers in Frankfurt a.M., has recently been brought to my notice. The manuscript was in the Huth sale about a year ago. It is of the highest artistic interest since some of the numerous illustrations which it contains are obviously in the style of Jean Foucquet and may be regarded as characteristic work of his hand. Moreover, Foucquet's co-operation in the artistic decoration of the MS. does not rest alone on its

resemblance in style to miniatures and paintings known to have been executed by him, but can be supported by documentary evidence which has been established by Dr. Leo Baer, who has made a very attentive study of it. I cannot do better than leave his own exhaustive and convincing conclusions concerning this precious MS. to speak for themselves.

GEORG SWARZENSKI,

Philippe de Comynes, Sieur d'Argenton,¹ the

¹ Cf. bibliography given by Chevalier, *Répertoire des sources historiques du Moyen âge*, Paris, 1877-86, 484.



A



B



C



D



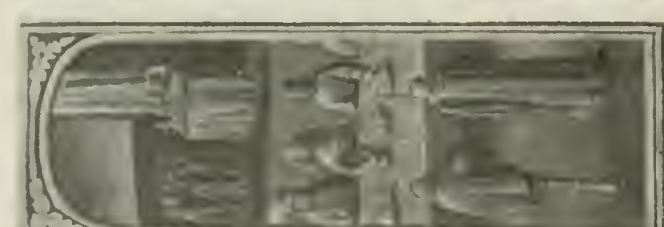
E



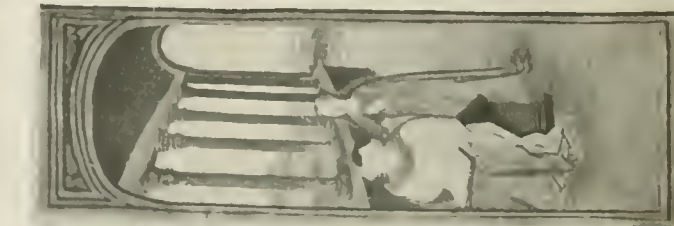
F



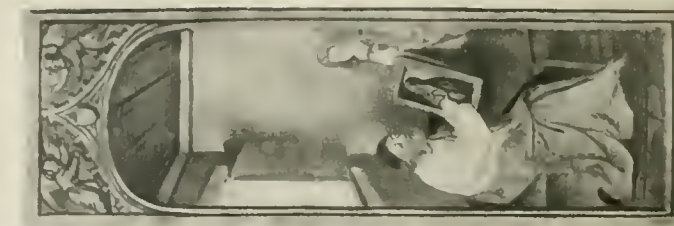
A



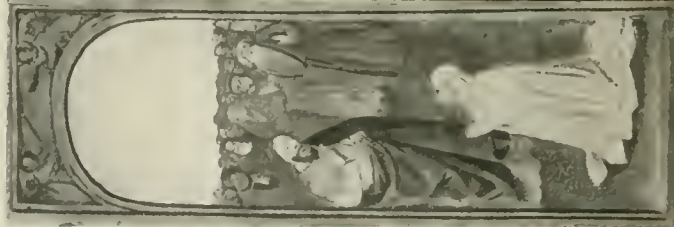
B



C



D



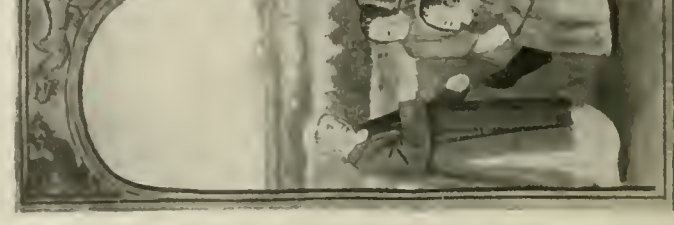
E



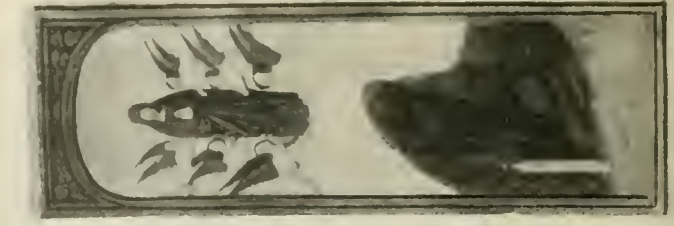
F



G



H



J

Philippe de Comynes and the Painter Jean Foucquet

author of the celebrated "Memoirs", which is generally considered by French scholars to be the first really modern historical work, spent his youth at the court of Philip the Good of Burgundy, and remained there for some years after his death as the confidential adviser of Duke Charles the Bold. In 1472, however, he left the duke and passed over into the service of the French king, Louis XI, and in consequence, Charles the Bold confiscated de Comynes's estates. He was, however, richly compensated for his losses by Louis, who bestowed upon him estates, riches and honours, and created him later sieur d'Argenton. On the 27th of January 1473 de Comynes married Helène de Jambes, a wealthy lady, who brought him still further possessions as her dower.² At about this time de Comynes appears to have entered into the transaction with the celebrated painter and miniaturist, Jean Foucquet, which together with its consequences, is the subject with which we are concerned here.

The catalogue of Benjamin Fillon's collection of autographs³ contains a description of a document dated 9th July 1478, which consists of a quotation from the accounts of Jean Moreau "valet de chambre de Louis XI devant le commissaire du parlement de Paris." This appears to have reference to a lawsuit between Philippe de Comynes and Foucquet, which de Comynes lost. In this document we find the following notes of payment:—

Seze escuz baillez, le jour de la Penlecoste MCCCCXXIV, à Foucquet de Tours, sur le coust de la fasson d'unes paires d'heures,
and later—

Item, de ladile somme de lxij escuz a esté baillé vij escuz au dit Jehan Foucquet sur ce qui restoit deu pour la peinture et dorure d'une paires d'heures.

From this notice I conclude that de Comynes commissioned Foucquet to paint for him two⁴ Books of Hours, for which Foucquet demanded 62 écus. De

Comynes evidently thought the price too high and paid only 39 écus, and this seems to have occasioned the lawsuit which he lost. In consequence, he had to pay 16 écus at Whitsuntide 1474, and some time later the remaining 7 écus. Several points in this document require notice. First that de Comynes, who was not a collector of books, ordered two Books of Hours at the same time. Since the payments quoted in the document were made not long after de Comynes's marriage, we may surmise that he ordered these prayer-books from the most celebrated master of his time for his own and his wife's use at their marriage ceremony. This inference is certainly not weakened by the first additional payment having been made more than a year after the marriage, for the lawsuit no doubt lasted for some time. On the other hand, de Comynes can hardly have given the commission for the two prayer-books earlier than 1472, since it was only in that year that he left the court of Burgundy for France. Finally the high sum of 62 écus is remarkable, especially in comparison with the sums which we know that Foucquet received for other work.⁵ Therefore we may assume that the "Hours" ordered by de Comynes were especially richly executed.

One of the prayer-books of Philippe de Comynes was recognized some years ago by the comte Paul Durrien⁶ in the MS. lat. 1417 of the Bibliothèque Nationale. This contains the coat of arms of Philippe de Comynes and 20 miniatures of which, according to the statements made by the comte Durrien, some seem to be by Foucquet. But these miniatures are unfortunately in such a bad state of preservation that it is hardly possible to draw any definite conclusion on this point. My further investigations will show that the prayer-book in the Bibliothèque Nationale is probably the one which Philippe de Comynes ordered for his own use rather than the one intended for his wife.

These facts were not known to me when I saw at the third sale of the Huth library last year a magnificent Book of Hours, stated in the catalogue to have belonged originally to Philippe de Comynes.⁷ I recognized at once that a certain number of miniatures in this manuscript were

²A transcript of the marriage contract is given in Comynes, *Mémoires*, ed. Dupont, Paris, 1847 (Société de l'Histoire de France), Vol. III, p. 38 seq.

³Cf. *Inventaire des autographes composant la collection de Benjamin Fillon*, Paris, 1879, ix, No. 1581. Unfortunately it has not been possible for me to trace the present whereabouts of this document.

⁴In old French, "Unes paires d'heures" seems to be the expression for a pair of Books of Hours (Cf. Godefroy, *Dictionnaire de l'ancienne langue française*, t. I, Paris, 1902, p. 257), i.e., two prayer-books. For one Book of Hours I always find in mediæval French documents "unes heures". In modern French "une pair d'heures" means one Book of Hours (Cf. Littré, *Dictionnaire de la langue française*, Paris, 1883, vol. III, p. 904).

⁵Cf. statements by Durrien, *Les Antiquités judaïques et le peintre Jean Foucquet*, Paris, 1908, p. 87 seq.

⁶Académie des inscriptions et belles lettres, *Comptes rendus des Séances de l'année, 1906*, p. 257.

⁷*Catalogue of the famous library collected by Henry Huth, third portion, which will be sold by auction by Sotheby, Wilkinson & Hodge, 2nd-12th June, 1913, No. 3797.*

DESCRIPTION OF THE PLATE OPPOSITE

PLATE I. Smaller miniatures here ascribed to pupils of Jean Foucquet:

[A] The initial letter of the "Ordo ad sponsam benedicendam", representing the marriage of Philippe de Comynes (fol. 228), with five of the six scenes of the marriage festivities, viz., fol. 228, verso; 229; 230; 230, verso; and 231. Fol. 229 verso is omitted.

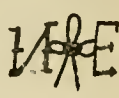
Smaller miniatures here ascribed to Jean Foucquet:

- [B] The patron (fol. 16).
- [C] S. Luke inspired by the Virgin (fol. 25, verso).
- [D] S. Luke painting the Virgin (fol. 26, verso).
- [E] A miracle of S. Paul (?) (fol. 28).
- [F] S. Peter baptizing a heathen (?) (fol. 29, verso).
- [G] The eleven thousand virgins (fol. 198).
- [H] S. Mathurin (fol. 212).
- [J] Assumption of S. Mary Magdalene (fol. 220).

Philippe de Comynes and the Painter Jean Fouquet

by the hand of Fouquet. When I learned of the existence of the document already mentioned the conclusion appeared to me obvious that the Huth Book of Hours was one of the two which de Comynes had ordered from Fouquet. However, before I could feel justified in drawing further conclusions, I had to prove that the Huth prayer-book really had belonged to Philippe de Comynes and if possible to show that it is otherwise identical with the one named in the document. In the endeavour to ascertain the first owner of the book the fact is of importance that on several miniatures of the manuscript, as on fol. 40 above the door, fol. 112, in the middle of the frame surrounding the miniature, and still more clearly discernible on fol. 224, to the right and left on the lower part of the frame, is the same coat of arms, or, a chevron between three escallops. This is exactly the same coat as the one appearing on Philippe de Comynes's seal⁸ and also upon the monument above his tomb, which was formerly in the Monastère des Grands Augustins in Paris and has now been removed to the Galerie de Sculpture at Versailles.⁹ This coat also appears in three manuscripts which have always been said to be from de Comynes's library, namely, MSS. franç. No. 727, and lat. No. 1417 of the Bibliothèque nationale and a manuscript of S. Augustine's "De civitate Dei", of which the first volume is preserved in the royal library at The Hague, the second in the Nantes library.¹⁰

Then, too, the theory that the prayer-books mentioned in the document were intended for use at de Comynes's wedding finds striking confirmation in our manuscript. The four last written leaves of this Book of Hours contain the "Ordo ad sponsam benedicendam", the marriage rite, which, so far as I know, is very exceptional in Books of Hours of the 15th century. This "Ordo" is illustrated by seven miniatures [PLATE I, A], in which are represented, in the first and largest the union of the bridal pair by a bishop, in the others the various festivities following upon the wedding ceremony, such as the bridal procession, banquets, wedding dances, etc. May we not fairly conclude that these pictures of wedding festivities were intended to represent the various scenes of this particular wedding? One thing more points to the identity of the former owner of the prayer-book. This is a monogram composed of the letters N and E joined by a knot, the interpretation of which caused me at first

considerable difficulty, though it finally proved to be quite a solvable riddle. This monogram, which has somewhat the accompanying form, occurs in the manuscript five times:  (1) fol. 16, recto; on the faldstool, before which is kneeling a man with portrait-like features, probably the same for whom the manuscript was executed [PLATE I, B]; (2) fol. 16, verso; at the top on both sides, above the miniature of the *Salvator Mundi*; (3) fol. 21; on the altar; (4) fol. 50, verso; on the drapery behind the *Salvator Mundi*; and (6) fol. 230; in the representation of the marriage feast, which seems to point quite especially, not only to the personal application of these initials to the owner of the book, but also to the wedding. A very similar monogram of slightly different form occurs in various manuscripts which originally belonged to the library of Antoine, le Grand Bâtard de Bourgogne. This latter monogram, of which I give a copy, was explained as follows by the comte de Laborde.¹¹  He recognized that it contains the letters of the word Antoine, namely, "A" in the two slanting strokes beneath; "N" clearly to the left; "T" formed by the horizontal line connecting the letters "N" and "E" and the vertical stroke below it; "O" by the upper loop; "I" within this loop; "N" on the left, again; and "E" on the right. According to this analogous example, it is easy to find in the monogram occurring in our manuscript the letters of the christian name of Philippe de Comynes's wife, Helène, namely "H" formed by the last vertical stroke of the "N", the first vertical stroke of the "E" and the connecting knot; the three "E's" on the right, by repetition; "L" in "E"; and "N" on the left. I think, therefore, we may fairly assume that the manuscript before us was intended for Helène de Jambes, and that it was ordered by de Comynes from Fouquet as a wedding present for her. The unusually rich decoration of this manuscript would also explain the comparatively high price demanded by Fouquet for the two Books of Hours.

We will now pass on to a description of the manuscript itself. It is a volume of 7 by 5½ in., containing 232 vellum leaves (the last being blank) and its matter is the "Horæ Beatæ Mariæ Virginis ad Usus Romanum", according to the use of the

⁸ Reproduced in Comynes, *Mémoires*, ed. Dupont, *op. cit.*, Vol. I, p. cxxxvii.

⁹ Comynes, *Mémoires*, *op. cit.*, Vol. I, p. cxxxii.

¹⁰ Delisle, *Cabinet des Manuscrits*, II, p. 357.

¹¹ Cf. Comte A. de Laborde, *Les manuscrits à peinture de la Cité de Dieu de Saint Augustin*. Paris, 1909, p. 373 seq. and plate XLIII. The interpretation of this monogram given by Lindner, *Der Breslauer Froissart*, Berlin 1912, p. 44: "In nomine ecclesie" appears to me less convincing.

DESCRIPTION OF THE PLATE OPPOSITE

PLATE II. Here ascribed to Jean Fouquet.

[K] S. Matthew, "INICIUM SANCTI EVANGELII SECUNDUM MATTHEUM" (fol. 27).

[L] S. John in Patmos, "INICIO SANCTI EVANGELII SECUNDUM IOHANNEM" (fol. 23).

[M] S. John the Baptist (fol. 198, verso).

[N] Les trois morts et les trois vifs (fol. 145).





O



P



Q



R



S

Philippe de Comynes and the Painter Jean Foucquet

diocese of Paris.¹² The text on each side has sixteen long lines and is written in fine *lettres bâtarde*, the calendar in blue and gold, the remaining text in black, with blue or red capitals and rubrics. The binding is of old French 17th-century citron morocco, stamped on the back and sides with radiating tools; it has also a stamped inner dentelle and the edges of the volume are gilt. The illumination of this manuscript is, as has already been stated, of quite exceptional splendour, and is in this respect comparable only with the most celebrated manuscripts, such as the "Breviarium Grimani", the "Hours of Anne of Brittany" or the "Hours of Louis de Laval." The Hours of Philippe de Comynes contains no fewer than 464 miniatures, all in excellent preservation. Of these thirty-six are of full-page size, about 6½ by 4¾ in. and most of them are in rich frames painted in *camaieu d'or* and decorated with small figures. The calendar has twenty-four smaller illustrations of about 2 by 3¾ in. The remaining 376 miniatures of about 3¼ by 1½ in. are found on nearly every page of the book in place of borders. Of the smaller miniatures those upon the recto pages are as a rule in colours, those upon the reverse generally in *camaieu d'or*. Moreover there are in the manuscript twenty-eight capital letters containing figures, numerous other decorative capitals and many *bouts de lignes* in blue or red heightened with gold. The calendar at the beginning of the book, occupying twelve leaves, contains twelve coloured illuminations illustrating the various works or occupations of the months and the same number of illuminations in *camaieu d'or* representing the signs of the zodiac. Then follows the actual text of the prayer-book, within which are found the thirty-six full page illustrations and 369 smaller marginal ones, representing scenes from the bible, the lives of the saints and the sacraments of the church. In conclusion follows the *Ordo ad sponsam benedicendam*, partly in French, with seven miniatures. Preceding this *Ordo* the following prayers are introduced (fol. 118 seq.): *Antiphona Beatae Mariae* and collects of the following saints: Catherine, John the Baptist, Michael, Peter and Paul, Andrew, James, Stephen, Sebastian, the Blessed Claudius, Bernard, Christopher, Lawrence, Nicholas, Mathurin, Silvanus, Anthony, Anne, the three Maries, Mary Magdalen, Catherine, Agnes, Cecilia, Agatha, Apollonia and Margaret. The large full-page miniatures illustrate the following subjects:—

Fol. 13	The Last Judgment
" 14	The Maries and John Weeping over the Body of Christ
" 16 verso	Salvator Mundi
" 22	The Mass of S. Gregory
" 23	S. John in Patmos [PLATE II, L]
" 25	S. Luke [PLATE III, R]
" 27	S. Matthew [PLATE II, K]
" 29	S. Mark
" 32	Virgin and Child [PLATE III, P]
" 40	The Annunciation
" 62	The Visitation
" 74	The Nativity
" 81	The Announcement to the Shepherds
" 86	The Presentation in the Temple
" 91	The Adoration of the Magi
" 96	The Flight into Egypt
" 106	The Coronation of the Virgin
" 112	David and Goliath
" 131	The Agony in the Garden
" 139	The Feast of Pentecost
" 145	<i>Les trois morts et les trois vifs</i> [PLATE II, N]
" 197	The Martyrdom of S. Catherine
" 198 verso	S. John the Baptist in the Wilderness [PLATE II, M]
" 200	S. Michael [PLATE III, S]
" 201 verso	The Martyrdom of SS. Peter and Paul
" 204 verso	The Martyrdom of S. Sebastian
" 206	The Blessed Claudius [PLATE III, Q]
" 209	S. Christopher
" 214	A Miracle of S. Silvanus
" 215 verso	S. Anne
" 217	The Three Maries
" 219	S. Mary Magdalen
" 220 verso	S. Catherine [PLATE III, O]
" 224	S. Agatha
" 225 verso	The Martyrdom of S. Apollonia
" 227	A Miracle of S. Margaret

We recognize at a glance that the miniatures in our manuscript are by various artists, a circumstance by no means unusual, for in most of the manuscripts containing illuminations by Foucquet, only a small number are from the master's own hand, the remainder being by his pupils. In most of the miniatures in our manuscript we are struck by the heavy colouring, the somewhat stiff treatment, the accentuation of the draperies with gold and the picturesque landscapes used as backgrounds, all of which are characteristic of the school of Tours and especially of Foucquet's school. Several of these miniatures are not without artistic value, and in clearness of treatment, not much inferior to Foucquet's own work. I believe that some of them are by Foucquet's pupil, Jean de Colombe.¹³

From these soberly tinted miniatures a second group is clearly distinguished by its far higher artistic quality. In this group I would place the thirteen large miniatures of leaves 16 verso, 23, 25, 27, 29, 32, 40, 112, 145, 198 verso, 200, 206 and 220 verso

¹² In the calendar the names of the principal saints of the diocese of Paris are written in gold; quite at the beginning, on the 3rd of January appears "Genouefe Virginis".

¹³ Cf. bibliography in Thieme, *Allgemeines Lexikon der bildenden Künstler*, Vol. VII, p. 245.

DESCRIPTION OF THE PLATE OPPOSITE

PLATE III. Here ascribed to Jean Foucquet. Largest scale miniatures without the decorative borders.

- [O] S. Catherine (fol. 220, verso).
- [P] The Virgin and Child (fol. 32).
- [Q] The Blessed Claude (fol. 206).

Medium scale miniatures.

- [R] S. Luke "INICIUM SANCTI EVANGELII SECUNDUM LVCCAM" (fol. 25).
- [S] S. Michael the Archangel, "O MICHAEL LIS ARCHANGELI" (fol. 200).

Philippe de Comynes and the Painter Jean Fouquet

and the eight smaller ones¹⁴ of fol. 16, *The Patron kneeling before an Altar* [B]; fol. 25 verso, *The Inspiration of S. Luke by the Virgin* [C]; fol. 26 verso, *S. Luke painting the Virgin* [D]; fol. 28, *Miraculous Healing by S. Paul* (?) [E]; fol. 29 verso, *S. Peter baptizing a Heathen* (?) [F]; fol. 198, *The Eleven Thousand Virgins* [G]; fol. 212, *S. Mathurin* [H]; fol. 220, *The Assumption of S. Mary Magdalen* [I].

Some of the larger miniatures with portrait-like figures, such as fol. 16 verso, *The Salvator Mundi*; fol. 32, *The Virgin* [PLATE III, P]; fol. 206, *The Blessed Claudius* [PLATE III, Q]; and fol. 220 verso, *S. Catherine* [PLATE III, O]; seem to me worthy of a place among the finest miniatures of the 15th century. The illuminations of this group, remarkable for extreme delicacy of conception and execution, are distinguished by their brighter colouring; their beautiful landscape backgrounds with views of castles and towns, full of atmosphere and showing a perfect knowledge of the laws of perspective; and by the exceptional charm of the figures. The extraordinary fineness of the brushwork, which builds up its effects by a peculiar combination of innumerable tiny strokes (a method of technique which in modern work may be compared with that of Segantini), and gives to these pictures a delightful *sfumato*, increased in its effects by the heightening with gold, this, together with the fresh green of the landscapes almost recalling the colour schemes of our *pleinairistes*, produces results only equalled in 15th-century miniature painting in Fouquet's own work. And it is a fact that the miniatures of this group show the closest relationship to the illuminations and other pictures which are generally acknowledged to be by this artist. The accompanying plates render a more detailed quotation of proofs unnecessary. I would here only point out the close relationship of the pictures of this group to the celebrated miniatures from the "Prayer Book of Etienne Chevalier" at Chantilly¹⁵ and in some illustrations in "Louis de Laval's Book of Hours," which have quite recently been attributed to Fouquet.¹⁶ The *Virgin* on leaf 32 [P] offers a striking resemblance to the *Virgin* of the celebrated Antwerp altar-piece, which is said to be a portrait of Agnes Sorel, further to that of the title miniature of "Etienne Chevalier's Book of Hours", and finally to the miniature of the *Virgin* in a Book of Hours in the Royal library in The

Hague.¹⁷ The landscape backgrounds resemble very closely those of the miniatures in the "Grandes Chroniques de France" (Bibl. nat. MS. franç. 6465)¹⁸ and those of the "Boccace" in the Munich Hof- und Staatsbibliothek.¹⁹ We thus see that an analysis of style leads to conclusions fully coinciding with the points brought to light by the Fillon document of 1478, and these arguments from external and internal evidence form the foundation of my belief that this Book of Hours was illuminated by Jean Fouquet and his pupils in Tours, probably in 1472. It seems to me of so much the greater importance to have established the fact that certain of the miniatures in the book in question are by this artist as the only miniatures which, up to this date, have been proved by documentary evidence to be works by Fouquet are the nine illuminations in the manuscript of the "Antiquités judaïques" in the Bibliothèque Nationale.²⁰ The authenticity of various other works generally attributed to this artist, and classified best by Durrieu,²¹ rests entirely upon evidence drawn from style. The recognition that a number of the miniatures in this prayer-book are from the hand of Fouquet considerably extends our knowledge of this master's artistic capability. In the illuminations described here, which contain figures on a larger scale, especially, he shows a range of artistic power both in conception and execution such as I have not found equalled in the other miniatures generally attributed to him, and only comparable with the work in some of his larger oil paintings.

In conclusion some account of the provenance of the Huth manuscript may not be out of place. I have, unfortunately, not been able to trace it during the 16th, 17th and 18th centuries. Inside the front cover is a label stating that it was exhibited in 1868 at the National Exhibition of works of art in Leeds, and the catalogue of this exhibition²² names as owner the well-known engineer and collector William Bragge (1823-1884). The description in this catalogue is very cursory and gives no source of acquisition. The manuscript next appeared in an auction at Sotheby's in 1876, with an exact description, and an attribution of the original ownership to de Comynes.²³ Soon after this it seems to have been acquired by the late Mr. Henry Huth, for it appears in the catalogue of

¹⁷ Cf. reproduction in Lafenestre, *Jehan Fouquet*, Paris, 1905, p. 67.

¹⁸ Bibliothèque Nationale. Département des manuscrits, *Les Grandes Chroniques de France enluminées par Fouquet*, Paris, Imprimerie Berthaud Frères.

¹⁹ Durrieu, *Le Boccace de Munich*, Munich, 1909.

²⁰ Cf. Durrieu, *Les antiquités judaïques et le peintre Jean Fouquet* *op. cit.*, pp. 15, 81 and 93.

²¹ Cf. *Les antiquités judaïques*, *op. cit.*, p. 94, seq.

²² *National exhibition of works of art, Leeds, 1868*. Catalogue No. 549.

²³ *Catalogue of a magnificent collection of manuscripts, the property of a gentleman of consummate taste and judgement*. London, Sotheby, 1876, No. 486.

¹⁴ The smaller miniatures which belong to this group are generally on the reverse of the leaves containing the above mentioned larger miniatures, or at least placed on neighbouring leaves. In those cases where the pictures on the reverse of the larger ones are in *enluminé d'or* they are not by the same artist, but the work of another painter, who seems to have made a speciality of *enluminé* painting.

¹⁵ Cf. Gruyer, *Les Quarante Fouquet*, Paris, 1897.

¹⁶ F. de Mély in the *Gazette des Beaux Arts*, 4 période, t. x, pl. seq.



(A) THE SONS OF CHARLES EMANUEL I OF SAVOY (H.M. THE QUEEN-MOTHER OF ITALY)



Philippe de Comynes and the Painter Jean Foucquet

this collection issued in 1880, with a similar description.²⁴ Finally it was again sold by Sotheby as part of the Huth library²⁵ last year when it was

²⁴ *The Huth Library, a catalogue of printed books, manuscripts, autograph letters and engravings collected by Henry Huth.* London 1880, Vol. II, p. 724 seq.

purchased by Messrs. Joseph Baer & Co., Frankfurt a.M.
LEO BAER.*

²⁵ *Catalogue of the famous library collected by Henry Huth. London, third portion, which will be sold by auction by Messrs. Sotheby, Wilkinson & Hodge, 2nd-12th June, 1913, No. 3797.*

*Translated for the author from the German by Jessie Manchot

VAN DYCK'S "PRINCE OF ONEGLIA"

BY ALBERT VAN DE PUT

INCE the proposed identification of the Dulwich portrait of a "knight" with the viceroy of Sicily painted by Van Dyck at Palermo in 1624 (*Burlington Magazine*, XXI, 311, Sept. 1912), Count Alessandro di Vesme, director of the Turin Gallery, has been so good as to draw attention to a portrait of Prince Emanuel Philibert of Savoy, acquired some five or six years ago for the Italian royal collection, and now preserved at the castle of Racconigi.

Of this picture *The Burlington Magazine* is enabled, by the gracious authorization¹ of H.M. the King of Italy, to give a reproduction; as also, by a similar gracious condescension on the part of the Dowager-Queen Margherita, of a work in her collection important for Emanuel Philibert's iconography at an early age, viz., the group entitled *The Sons of Charles Emanuel I of Savoy* [PLATE I].

That the Racconigi portrait [PLATE II, B], is a youthful representation of the prince seen in his maturity in the work at Dulwich can hardly be doubted. The effigy, conventionally and phlegmatically conceived, yet exhibits the same forms: the shape of the head, the straight nose, even the prince's gaze. Emanuel Philibert is depicted as prior of S. John in Castile, and he wears the cross of the order which he assumed at the age of twelve in 1600. Above the right shoulder is in Italian the legend: . . . RTO PRINCIPE DI SAVO. A GRAN PRIOR DI CASTIGLIA; and on the left, beneath the arms of Savoy: FORTITVD . . ., part of a well-known apocryphal reading of that house's motto.

The portrait group of the sons of Charles Emanuel I [PLATE I] in Queen Margherita's collection² cannot, as it stands, at any rate, have been

¹ Conveyed through Baron Manno, keeper of the Italian royal collections, for the photographing of the same and its reproduction in these pages, for comparison with the portrait in the Dulwich College Gallery.

² Exhibited at the Florence portrait exhibition, 1912; it has been reproduced by Sig.ra M. Nugent, in *All' Esposizione del Ritratto*, p. 35.

completed before the end of 1607. In that year (Dec. 10) Prince Maurice, fourth of the brothers, here seen in the right-centre of the group in cardinal's dress, was elected to the sacred college. The central figure, the eldest of Charles Emanuel's sons, is Philip Emanuel, who, however, as prince of Piedmont, died at Valladolid aged nineteen in 1605 (Jan. 28). On the extreme right is Victor Amadeus (b. 1587), afterwards Duke of Savoy, towards whom turns the erstwhile heir-apparent. The little prince in the left-centre is Thomas Francis of Carignano, ancestor of the last counts of Soissons. On the extreme left is Emanuel Philibert, whom the inscription designates grand-prior of Castile and Leon, upon whose breast is the cross of S. John. Of the face all that need be said is that, in spite of its youthfulness, it is the one of the four elder brothers who can best have developed into the subject of the Dulwich picture. Van Dyck's rendering of the youngest is well known. The armour and other parts of the costumes are ornamented with knots of Savoy. This work is assigned to the Piedmontese school of the 17th century.

A portrait [PLATE II, C] in F. M. Ferrero a Labriano's "family tree" of the dukes of Savoy,³ engraved by G. Tasnière after F. J. D. Lange of Annecy, shows the father of the above princes in armour figured with the crown-and-branch device, the Savoy knot, and trophies of arms. As is frequently the case, these insignia are loosely rendered, and their somewhat haphazard disposition is in contrast with the symmetrical whole attained in the decoration, whether of the armour cited in the original article upon the subject or in the suit figured in the portrait by Van Dyck.

[NOTE.—The bust of Emanuel Philibert reproduced from Litta in the previous article should have been described as at the Royal Gallery (Pinacoteca) of Turin.]

³ *Augustæ regiaeque Sabaudiae domus abor gentilitia*; Aug. Taur., 1730.

REVIEWS

BOOKS OF REFERENCE

- (1) A DICTIONARY OF IRISH ARTISTS, PAINTERS, SCULPTORS AND ENGRAVERS. By W. G. Strickland, with lists of their works and 150 portraits, 2 vols. Dublin (Maunsell), 30s. net.
- (2) DICTIONNAIRE DES SCULPTEURS DE L'ÉCOLE FRANÇAISE AU 19^{me} siècle, T. 1^{er}, A-C. Par S. Lami. Paris (Champion).
- (3) A BIBLIOGRAPHICAL CATALOGUE OF THE PRINTED WORKS

ILLUSTRATED BY CRUIKSHANK. By A. M. Cohn. (Longmans.) 15s. net.

- (4) PANTHEON, Adressbuch der Kunst- und Antiquitäten-Sammler und Händler, Bibliotheken, Archive, Museen, Kunst-Altertums- und Geschichtsvereine, Bücherliebhaber, Numismatiker, ein Handbuch für das Sammelwesen der ganzen Welt, bearbeitet auf Anregung, von Jos. Zenker. Esslingen a. Neckar, Württemberg (Paul Neff Verl.), M. 15.

Reviews

- (5) *THE YEAR'S ART, 1914*. Compiled by A. C. R. Carter. (Hutchinson.) 5s. net.
 (6) *ART PRICES CURRENT, 1912-13*. Edited by G. Ingram Smyth ("Fine Art Trade Journal"). 21s. net.
 (7) *COLLECTORS' LISTS*. Manchester ("Collectors' Lists"), 5s. per annum.
 (8) *QUINZE ANNÉES DE VENTES PUBLIQUES 1898-1913, répertoire chronologique de 1700 catalogues illustrés de ventes de tableaux, objets d'art, tapisseries, céramique, beaux meubles, etc., suivi d'un choix de livres sur la curiosité, les collections et les collectionneurs*. Paris (Schemit).

(1) In these two portly volumes Mr. Strickland has completed a labour for which the Irish nation should be duly grateful. Ireland has from a national point of view played but a subordinate part in the history of the fine arts, and it is evident that the somewhat chequered history of the country has had a depressing effect upon artistic aspirations. In view of the easy spontaneity and the fervid temperament of the Irish race, it is surprising to find that this dictionary does not contain the name of one single artist of world-wide experience, such as for instance Oliver Goldsmith in literature. It is true that Ireland did produce a President of the Royal Academy of Arts in Sir Martin Archer Shee, and that apart from the ranks of the Royal Hibernian Academy itself, several distinguished artists of Irish birth have been elected to the Royal Academy in London, such as Nathaniel Hone, J. H. Foley, Daniel Maclise. The record, as given by Mr. Strickland, is rather one of great promise, and comparative failure, than of any high level of success.

L. C.

(2) This is the last section but one of M. Lami's comprehensive dictionary. Since sculptors who outlived the 19th century are wisely reserved for a separate book, the series from A to C does not represent France as so great a plastic force as it actually is. The sculptors chronicled in the present volume who are best known in England are Barye, now become familiar, and Brian, particularly memorable for the *Mercure* of the Ecole des Beaux Arts and for his pathetic death from cold and hunger in the arms of his own creation. Though of quite unequal merit, Bosio also has a certain historic interest, and the names of J. S. Brun, Carpeaux, Chaplain, and Clesinger are more or less known here. From the cursory glance which is alone practicable in reviewing a small portion of so encyclopædic a work as M. Lami's, and allowing for errors and omissions, almost inevitable in one of its magnitude, his energy and perseverance in collecting and collating the immense mass of material, much of it published for the first time, evidently deserve the highest praise.

G. C.

(3) Mr. Cohn's critical faculties are evidently biased by his enthusiasm. He expresses the opinion that Cruikshank "is, perhaps, the finest book illustrator that has ever lived" and that "no black-and-white artist has ever had the power of expressing so much in so little". However the book is well printed and arranged and bears evidence of careful research, and includes a comprehensive index.

One can only wonder whether such a compilation is worth the enormous labour which its preparation must evidently have entailed.

B.

(4) If "Pantheon" carries out, as it appears to do, the promise of its long sub-title, it will be an essential requisite to all who are occupied with the arts. It fills all its pages with addresses, plainly set out, gives a table of abbreviations and avoids the too short hand which makes many German books of reference almost useless to foreigners. In this office it has already proved very useful and it can be highly recommended. The price of 15 marks is none too high for the labour and expense it must have entailed.

G. T.

(5) To "The Year's Art", the 35th annual issue of which has reached us, it is no exaggeration to apply the term indispensable. The volume, with its 600 pages, is justifiably called "an epitome of all matters relating to the arts of painting, sculpture, engraving, and architecture and of schools of design"—at any rate, of all matters current in England.

C. S. M.

(6) The sixth and latest annual volume of "Art Prices Current" fully maintains its standard of accuracy and comprehensiveness. It includes a record of sale prices at Christie's and other auction rooms. The indexes to artists' and engravers' names and to the titles of the pictures sold make the work a model of convenience for the purposes of reference. The text is well printed and the matter is set out clearly and concisely. To those to whom this well established periodical is new the title, 1912-13, may be somewhat misleading: the records are complete up to the end of the summer auction-season of the previous year (e.g., in this case, July 30th, 1913), as late as can be reasonably expected in an annual compilation of this kind. However, subscribers in advance can already receive the first two parts of the serial issue of Vol. VII.

C. S. M.

(7) It is a pity that this useful quarterly publication, the first number of which was issued in August 1911, has now discontinued publication, for it contained a good deal of general information useful to collectors, experts and dealers in works of art. But Vol. II is much the more comprehensive of the two, containing really well-illustrated articles on various subjects, written for the amateur perhaps rather than the connoisseur, though from the variety of the subjects dealt with the publication deserved support by the advanced collector as well as by the beginner.

C. S. M.

(8) The extended title of this list sufficiently explains itself. The brochure opens with a long list of catalogues prior to the period mainly dealt with. At the end is a useful bibliography of collectors and collections. The full chronological summary is followed by an index of the collections catalogued. The work promises to be exceedingly useful.

I. B. M.

NOTES

THE MAIOLICA COLUMNS OF THE VICTORIA AND ALBERT MUSEUM.—The redecoration of certain galleries in the Victoria and Albert Museum has called forth some undeserved criticisms of the director's advisers, whose judgment has been impugned in letters to "The Times" and in questions addressed to Mr. Pease in the House of Commons. The criticisms have been directed chiefly at the removal of the ten maiolica columns from the old ceramic gallery, of which they were the most striking features. They were erected in the late sixties on the model of the columns previously placed, and still standing, in the museum refreshment room. A writer in "The Art Journal" at the time of their erection speaks of the ceramic gallery columns as "encased in embossed and glazed earthenware tiles from the manufactory of Minton and Co.", but omits to name the designers. They are unmentioned also in the account of the ceramic gallery in the life of Sir Henry Cole, in which Mr. Alan Cole dismisses the columns with no remark except that they were of glazed earthenware. However, the tiles with which they were encased were designed by two able followers of Alfred Stevens—James Gamble and Godfrey Sykes—and the critics of the museum authorities think that the columns should have been preserved as examples of a particular period of Victorian decoration, in which Gamble and Sykes were prominent workers. It is only fair to the director and his advisers to say that the interest of the columns was recognized at South Kensington and that their removal was due to force of circumstances. The old ceramic gallery, originally spacious enough, had long been overcrowded, and the cases, although placed far too close together, were wholly inadequate to contain the museum's collection of pottery and work of a kindred nature. That the collection should remain undivided was imperative, and it was impossible to enlarge the existing space by taking in adjoining galleries. Therefore it was decided to transfer the ceramics to galleries in the new portion of the museum, where there was ample space and incomparably better light, and to use the old ceramic gallery for other purposes. It has now been decided to use it for the Jones collection of old French furniture and other decorative objects, which under the terms by which it was bequeathed must remain undivided. For this purpose the situation of the gallery and its side-lighting made it exactly suitable; but the committee of architects and artists appointed to advise in the matter pronounced the maiolica columns to be unfit for any gallery but one of ceramics. Obviously they were impossible in a gallery in which the Jones collection was to be permanently housed, and it was decided to replace the maiolica columns by plain

ones, to be treated in accordance with the new scheme of decoration. The advisory council of experts, who were consulted about the housing of the Jones collection, had the committee's report before them when they advised that the collection should be placed in the ceramic gallery. Anyone who wishes to study the tiles designed by Sykes and Gamble can see them on the pillars in the refreshment room; or on the frieze, which contains the original examples of the ornamental lettering which was perhaps the most distinctive feature of the ceramic gallery columns. W. T. W.

AIMÉE DUVIVIER.—A little fresh information, kindly sent by Monsieur André Girodie, too late for addition to the biographical notes published last month, seems worth recording. After the troubles of 1830, which set the family of Orleans, in the person of Louis-Philippe, on the throne of France, a large number of portraits and caricatures were made in Paris, glorifying the heroes of this revolution, and making game of Charles X, the dethroned king. Aimée Duvivier at that time drew a portrait of S. A. Rozminski, born at Rosmins, May 3rd, 1809, died in Paris "at the attack on the barricade of the faubourg Poisonnière", a portrait which was lithographed by Aug. Bry. As regards the date of Messrs. Ehrich's picture, M. Girodie is inclined to think that it must be the portrait exhibited in 1787, since the costume is of that rather than of the later fashion. In conformity with Sir Claude Phillips's observation concerning the discreet furniture of the apartment, M. Girodie suggests that the bust standing on the bureau is a portrait of the young man's mother, and expresses the hope that it might possibly be identified as the work of one of the 18th-century French sculptors.

With the death of Professor Alfred Lichtwark, Germany loses one of her able connoisseurs and critics of art, and especially an administrator of unique endowments. Born at Hamburg in 1852, he was appointed when only thirty-three to the responsible post of director of the Kunsthalle there, and at once gave himself up to the work for which he was pre-eminently fitted with indomitable energy and activity and amazing powers of organization, thus achieving results which were little short of marvellous. To the cause of early German art and especially to the rehabilitation of two of the most remarkable early masters of Hamburg, Meister Bertram and Meister Francke, he devoted himself with enthusiasm, and the services which he has rendered to modern art were equally significant. He was the first among German critics to appreciate the importance of the movement

Notes

inaugurated by Manet, and was also one of the first to acquire for the gallery under his charge the works of French impressionists. His accomplishment in all these directions will be seen when the collections which he gathered are installed

in the new buildings of the Kunsthalle. He has not lived to see the fulfilment of his hopes in the completion of that building, but his work is in safe keeping and will be loyally carried on by his successor, Dr. Pauli of Bremen. C. J. F.

AUCTIONS IN APRIL

ILLUSTRATED CATALOGUES.—HELBING (Wagmüllerstrasse, 15, Munich) will sell (2 April) a collection of oil-paintings chiefly by modern German artists, from the early 19th century to the present day, made by the late Prof. L. Willroider, the late Herr R. Epp and other owners, and including numerous works by the two artists named, reproductions of whose work are given among the 14 pages of illustrations.

LEPKE (Potsdamerstrasse 122 a.b, Berlin) will sell (7-8 April) several Berlin collections of weapons and armour, European and other, dating from the 11th to the 19th century, including pre-historic weapons belonging to the stone and bronze ages from Europe, Asia and America, and a comprehensive collection of arms from China, Japan, India, Persia, Turkey, America, Australia, Africa and the

South Sea Islands. Five crowded pages of illustration accompany the catalogue.

SOTHEBY will sell (1 April) a small collection of engravings; and (20 to 28 April) the J. E. Hodgkin collections, in connexion with which 5 illustrated catalogues have been issued at 1s. or 2s. each. On the 20th and 21st the works of art will be sold, lot 247 consisting of a collection of "lusus naturæ" stones, largely from the Beresford Hope collection, the coloured reproductions of which have the appearance of miniature portraits. Commemorative medals and 17th-century tokens (22-23 Ap.), autograph letters and historical documents (22-24 Ap.), engravings (24 Ap.), and trade cards, book-plates, broadsides, etc. (27-28 Ap.), occupy the remaining days of the sale of this very varied collection.

GERMAN PERIODICALS

JAHRBUCH DER KGL. PREUSZISCHEN KUNSTSAMMLUNGEN. Heft iv. 1913.

DR. WINKLER treats of Simon Marmion as a miniaturist, and ascribes to him the illuminations in "La fleur des histoires" (Brussels), written by Jean Mansel for Philippe le Bon; "Les Grandes Chroniques de S. Denis" (St. Petersburg), first attributed to Marmion by M. Salomon Reinach; "Le livre des sept âges du monde" (Brussels), and others, though M. Hénault, whose researches have thrown so much light on the history of Marmion, contends that no works by this master are traceable. Dr. Winkler points out that Guillaume Fillastre, who, according to tradition, ordered the altar-piece of S. Bertin at S. Omer between 1454 and 1459, also commissioned the MS. of "Les Chroniques de S. Denis", which he presented to Philippe le Bon, and the connexion between the panels of the S. Bertin altar-piece in London and these miniatures is claimed to be striking. Fresh light is shed upon the early history of the Bruges master, Loyset Liédet, who is shown to have copied Marmion on more than one occasion. —DR. VON LOGA contributes notes on the chronology of some of the works of Velázquez, and gives a useful epitome of the results of recent research on this subject; the portrait of an unknown man in the collection of Mrs. Senft in New York is here published for the first time. —In "Florentiner Lüstermajoliken" Dr. v. BODE deals briefly with certain pieces (British and V. & A. Museums) bearing the monogram P S F, which he identifies as the mark of the brothers Piero and Stefano di Filippo, who, c. 1505, founded the Cafaggiolo factory of majolica which after the death of Piero was carried on by Stefano and his sons and nephew, known later by their family name of Fattorini. The art of glazing their wares with luminous golden lustre after the Spanish manner was apparently well known to the Florentine craftsmen, but found little favour with them. —Paintings and drawings by masters connected with Michelangelo, i.e., Pellegrino Tibaldi, Daniele da Volterra, and others, are discussed by Dr. Voss. He ascribes to Daniele a *S. John the Baptist* at Munich, which he identifies with a picture of this subject cited by Vasari; it is founded upon a drawing by Michelangelo. A picture in Dresden, *Moses breaking the Tables of the Law*, which has been ascribed to various painters, includ-

ing Carlo Portelli, is attributed by Dr. Voss to Daniele. Dr. Voss proposes the name of Salvati for two drawings in the Print Room at Berlin; *Christ before Pilate*, which seems a characteristic example, and a composition (subject unknown to him) which he considers one of the most authentic imaginable drawings of Salvati. Judging from the reproduction, however, it would seem to belong to a later period than Salvati. The latter part of the article deals with Bronzino; a picture at St. Petersburg is identified with one described by Borghini as by that painter; many details as to its history, provenance and probable date are given.

BEIHEFT ZUM VIERUNDREISZIGSTEN BAND. 1913.

Contains a valuable contribution by Dr. O. POLLAK, "Italienische Künstlerbriefe aus der Barockzeit", beginning with Alessandro Algardi (1602-1654), and ending with Andrea Sacchi (1600-1661). As an appendix is printed the letter (c. 1625) of an anonymous Florentine to Prince Barberini concerning the building of the palace.

Heft 1, 1914.—The number opens with Dr. FRIEDLÄNDER's authoritative account of the *Adoration of the Magi* by Hugo van der Goes, acquired for the Kaiser-Friedrich Museum from Monforte de Lemos in the north of Spain, where, until the year 1909, it was practically unknown to critics. Its earlier history is still obscure. Rodriguez de Castro, archbishop of Seville, who in 1593 founded the monastery of Monforte, is said to have presented it to the church there, but how it came into his possession, or who the original donor was, is unknown. Extant Flemish imitations of the picture of c. 1500 make it probable that it was then in the Netherlands, and from thence was brought to Spain in the 16th century. The elder Holbein also utilized the composition in a drawing now at Basle. In colouring and feeling for beauty it surpasses all other works of Van der Goes, and the excellence of the drawing confirms Dr. Hulin de Loo's opinion that in this respect the master was superior to all Netherlandish painters of the 15th century. Chronologically, Dr. Friedländer places it later than the Portinari altar-piece (completed c. 1476) and the *Nativity* at Berlin. —Two newly-discovered works by Sebastiano del Piombo are reproduced by Dr. v. BODE, the portrait of a Roman lady as S. Lucy in Mr. Otto Beit's collection, of the master's middle

period (either immediately before or after the sack of Rome), admirably preserved and closely allied to a female portrait in Lord Elgin's collection, and the *Judith* in the Berlin Gallery, as characteristic an example of Piombo's later Michelangelesque manner as is the so-called *Fornarina* of his Giorgionesque period. —A useful article, "Greco's Anfänge", is contributed by DR. VON LOGA, who rectifies a mistake of Palomino and shows that the artist was born in 1548 and died at the age of 66 or 67. The brilliant colour typical of his early work has induced some to ascribe to him an *Adoration of the Magi* at Vienna, though in the inventory of 1659 it is attributed, correctly according to Herr von Loga, to "the younger Bassano". Among many interesting suggestions I note that the beautiful portrait of a woman with silver fox fur (not ermine), lately at the Grafton Galleries (collection of Sir John Stirling-Maxwell, Bart.), is said to represent Doña Geronima de Cuebas, a model whose features are recognizable in many of Greco's pictures (here enumerated). The portrait of a painter in the Seville Museum is considered to represent not, as sometimes assumed, Greco's son Jorge, but the master himself in the first period of his sojourn at Toledo; the features of the son are recognized in those of the page in the *Burial of the Conde de Orgaz*, though Señor San Roman y Fernandez has shown that this is very unlikely. The unpleasing group now in the Widener collection, Philadelphia, is the work of Jorge and represents his own family. —FREIHERR VON HADELN deals with "Die zweite Manier des Jacopo Bassano", and dwells upon the influence of Parmegianino noticeable in the works of Bassano's transitional period, i.e., after his close connexion with Bonifazio and before he attained his full maturity. The writer reproduces, with many other pictures, the Vienna *Adoration of the Magi* ascribed by some critics (as already stated) to Greco, a very similar subject in the Corsini Gallery, Rome, and an engraving by R. Sadeler after a lost painting of this subject by Bassano. That neither the Vienna picture nor these allied compositions can be by Greco is demonstrated. At the end a poem by Marino is printed (La Galleria, ed. Venezia, 1620), in which Greco is referred to in uncompromising terms as "Sciocco pittor" and his painting described as "goffa". —DR. SOBOTKA publishes a pen-sketch by Carlo Maratta for the tomb of Pope Innocent XI in the Print-Room, Berlin, where is also a carefully executed red chalk drawing for the same monument; the article further deals with other papal monuments of the baroque period in Rome. —DR. BAUM studies Bernard Strigel's Mindelheim altar-piece, the different compartment of the *Heilige Sippe* with kneeling figures of Ulrich von Frundsberg, his wife Barbara von Rechberg and their children. The work was probably commissioned by Barbara in 1505 for the chapel of S. Anne in the church of S. Stephen, Mindelheim, in memory of her husband and those of her children who had then predeceased her. Shortly before 1816 the altar-piece was acquired by the Rechberg family, who, however, retained only the family portraits which are now at Schloss Donsdorf; the remainder came eventually to the Germanisches Museum, Nuremberg. No documents relating to the painter of the altar-piece are known; the attribution to Strigel is due to von Bode and Scheibler.

AMTLICHE BERICHT, etc. Jahrg. XXXV. No. 2. Nov. 1913. Additions (since 1912) to the collections of early christian art in the Kaiser-Friedrich Museum are chronicled by DR. WULFF. —Some examples of early Islamic ceramics of Persian origin decorated in graffito are discussed and reproduced by DR. SARRE. —DR. CASSIRER writes on unknown drawings by Barocci in the Print Room, once the property of the sculptor Pacetti (who lived in Rome between 1744 and 1821), and acquired in 1840 a notable collection with which Dr. Cassirer intends to deal more fully elsewhere. —DR. SCHUBART gives a brief account of eight Greek papyri of the highest interest (2nd century A.D.) which have been added to the Egyptian section through the Emperor's munificence; an exhaustive publication dealing with the subject is in preparation.

No. 3, Dec.—This number is devoted to a discussion, with numerous illustrations, of the magnificent collections presented by Herr von Gans to the Antiquarium.

No. 4, Jan.—The Loan Exhibition, arranged by the Deutsche Orient-Gesellschaft in the Egyptian section, of sculptures from Tel El-Amarna (c. 1375 B.C.), the results of the excavations of 1912-1913, is discussed by DR. SCHÄFER; a profoundly interesting collection containing works of the greatest beauty and importance.

No. 5, Feb.—A richly decorated bronze mortar by Wenzel Jamnitzer, with four plaquettes by Peter Flötner, has been presented

to the Kunstgewerbemuseum by Geheimrat Gutmann. DR. VON FALKE reminds us that the museum has for some time owned another unrecognized work by Jamnitzer, an ebony casket adorned with goldsmith's work. Two of the twelve medallions with mythological and allegorical figures which originally decorated the casket are missing, but have been identified in the V. and A. Museum, i.e., *Mercury* and *Astronomy*; the latter bears the mark of Wenzel Jamnitzer, and the Berlin casket may therefore now be classed among his signed works. —DR. SCHÄFER, the well-known Egyptologist, offers an interesting explanation of the subject of the drawing ascribed to Salvati by Dr. Voss. Dr. Schäfer's explanation confirms the opinion expressed above, that this drawing belongs apparently to a later period than that of Salvati. Additions to German plastic art in the Kaiser-Friedrich Museum are chronicled, among them a beautiful *Madonna and Child* which comes from Dangolsheim, near Molsheim (Alsace), and a relief, also Upper Rhenish, by a master who is probably identical with that "Hans Von Kolmar" who in 1520 executed the altar of the Passion at Kaysersberg. The relief, which is dated 1510, was formerly in the Eckerle collection at Kolmar.

No. 6, March. —DR. WEIGEL studies certain miniatures of c. 1540 in the Print-Room at Berlin; a page cul from a choral book with a composition the subject of which occurs in the Messianic prophecies of Isaiah, and a small page (probably from a Book of Hours) with a representation of the *Woman of the Apocalypse*, both wrongly ascribed to Giulio Clovio; after much comparative study Dr. Weigel ascribes them definitely to the Master of the Book of Hours of Henri II, so named by comte Durrien, from a celebrated MS. in the Bibliothèque Nationale, Paris. To the same hand Dr. Weigel would attribute the paintings in a Book of Hours exhibited in 1892 at the Grolier Club, New York, the present whereabouts of which he has been unable to trace. A third miniature at Berlin (formerly Hamilton collection) is ascribed to the same artist and treats a composition, probably the *Rape of Helen*, often met with in Italian maiolica and engravings. As to the other compositions, often from the Old Testament, by the Master of the Hours of Henri II, the writer dwells on their connexion with the work of French engravers, especially with that of Etienne Delaune. —Note also articles by DR. SARRE on additions to the Islamic section, "Figürliche Persische Stuckplastik"; and DR. PLAUMANN on an inscribed leaden tablet acquired by the Egyptian section (Papyrus collection) "Ein antiker Liebeszauber"; the inscription of this ancient love-charm is transcribed, translated and commented upon.

REPERTORIUM FÜR KUNSTWISSENSCHAFT. XXXVI. Band, Neue Folge. I. Band, Heft 4 & 5, 1913.

DR. HABICHT has a long illustrated article on the choir-stalls of the cathedral of Bremen, of which only nine fragments remain, now preserved in the 5th chapel on the south side. He describes precisely each subject treated and analyses the style of the carving. The whole design of this immense work was certainly due to one master, but seven different artists must have joined in the execution. In spite of the most exhaustive research the date of the work cannot be fixed with certainty, though it was probably about 1400. The Rathaus figures at Bremen of 1405-7 were the work of a "Meister Johannes"; the connexion of the best of them with works at Prague by Peter Arler and his followers is undeniable. The Arler family exercised an immense influence on plastic art throughout Germany in the early 15th century; fragments of choir stalls in S. Sebald at Nuremberg and the choir at Magdeburg are intimately connected with the Bremen choir; the conclusion is therefore that the works at Bremen were in all probability produced by a member of the Arler family and his assistants. —Note also "Die Oktogone von Antiochia, Nazianz und Nyssa", by DR. BIRNBAUM; —"Der kunstgeschichtliche Charakter der deutschen Renaissancearchitektur", by DR. HOEBER.

Heft. 6.—DR. BRANDT publishes certain scattered references to works of art in the writings of a 15th-century mystic, a MS. now in private possession at Freiburg i. Breisgau. —DR. BOSSERT advances a new theory as to the place of origin of Hans and Konrad Witz (Sapientis); believes that Hans was a native of Normandy and came from thence to Constance where his son Konrad was born. A genealogical table of the Witz family is appended. —DR. BECHTOLD publishes further notices of the painter Abel Stimmer at Freiburg in the late 16th cent. —DR. GÜMBEL prints new data bearing upon the history of a Nuremberg bell-founder, Ulrich Glockengiesser.

German Periodicals

WERKE DER VOLKSKUNST, Vierteljahrsschrift, Vienna, I. Jahrg., Heft III, Oct. 1913.

This contains an account by DR. UBELL, of Linz, of "Der Fund von Schwanenstadt", i.e., the discovery in a private house under repair, of a walled-up chest containing a great quantity of gold and silver coins, goldsmith's work, pottery, linen and other objects of the 17th century, in an admirable state of preservation, one of the most remarkable finds of recent years, eventually acquired for the museum at Linz. A careful account of all the principal objects is given and many are reproduced. —Note also "Der Alpacher Möbelstil" by DR. VON RADINGER; "Innungsgegenstände von Mödling" by DR. EDER.

Heft IV. This number contains the following articles: —"Der Renaissancefund von Poysdorf" DR. VON MOLTKEIN; —"Handgezeichnete Webereibücher aus Tirol", Prof. DONAT; —"Figurale Bienenstöcke aus Mähren und Böhmen", DR. HABERLANDT.

STUDIEN UND SKIZZEN ZUR GEMÄLDEKUNDE, IV Lief., Dec. 1913.

This contains the following notes—On a *cassone* picture with an unexplained mythological subject, ascribed to Parentino, in the Weinberger collection, Vienna; the writer takes the opportunity of summing up all that is known about the works of this artist, and suggests that a small picture ascribed to Marco Zoppo in the Liechtenstein Gallery may be by Parentino. The large *Martyrdom of S. Sebastian* in the Vienna Academy, once attributed to Pollaiuolo, might be included among works connected with Parentino. —On a mythological picture by Gaspar Netscher in the Dux collection at Vienna. —On Jan Carel Vierpeyl, a forgotten painter of Antwerp of the 18th century, by whom two signed pictures at Hermannstadt are reproduced. —On a follower and imitator of Poelenburg, Jan van Haensbergen (c. 1642-1705), two portraits by whom (Peltzer collection, Berlin), one of which is signed and dated 1693, are reproduced. —Reproductions are also given of two pictures in the Rijks Museum, acquired in recent years: the *Card-Players* by Andreas Both, and a *Winter Landscape* by S. Rombout.

MONATSHEFTE FÜR KUNSTWISSENSCHAFT. Heft 11, Nov. 1913.

DR. SEMPER, in an article entitled "Über einige Kompositionsentlehnungen in der niederländischen Miniatur- und Tafelmalerei des 15 und 16 Jahrhunderts", treats of the manifest connexion, for instance, between certain compositions in the "Très riches Heures du Duc de Berry" and in the Grimani Breviary; between compositions in the Breviary and those in the Flemish Codex latinus 23637 of the Royal Library in Munich, etc., and dwells upon the dependence of many panel paintings of the late 15th and early 16th centuries on the compositions of miniaturists—a useful discussion of an interesting theme. —DR. ROTHES, in "Die Verherrlichung der Eucharistie in der Blütezeit der spanischen Kunst", reproduces three engravings from a 17th-century Spanish hymn-book, a "Psalmodia eucharistica" recently discovered by him. The engravings are by the well-known French engraver, Jean de Courbes, his theological instructor who provided the ideas being a Spanish priest named Prieto. —Under "Miscellen", DR. LILIENFELD offers some critical remarks concerning works of the Dutch school in the Leipzig Museum, supplementary to his new edition of the catalogue, from which lack of space excluded any but the briefest notices.

Heft 12. Dec.—DR. LEITSCHUH writes on "Hans Fries als Zeichner". A Chronicle of the Burgundian war, founded upon an earlier chronicle, and prepared, by order of the Council of Freiburg (Switzerland) by Peter von Molsheim, is adorned with numerous pen-drawings, considered by the writer to be in great part Hans Fries's work executed at two different periods. He was known hitherto only as a painter of panel pictures, but in these drawings he appears as a clever and witty illustrator influenced by contemporary engravers, notably the Meister E. S. and the Hausbuch Meister. Another artist, certainly not Fries, whose work Dr. Leitschuh has recognized in this chronicle, will be fully dealt with by him on a future occasion. —FRAU MENDELSSOHN proves that the panel of a predella by Fra Filippo Lippi in the Berlin Gallery cannot have formed part of the predella of the altar-piece of the *Coronation* from Sant' Ambrogio, as has been asserted. Another panel of the Berlin predella, containing a legend of S. Augustine, is, according to the writer, in the collection of the Duchess Eugénie of Oldenburg at St. Petersburg. The picture to which these predelle belonged is at present unidentified, but it may have been one of the smaller

works by the frate of which, according to Albertini, there were several in Sant' Ambrogio; in any case the dimensions of the predelle under discussion preclude their having had any connexion with the large *Coronation*. —DR. KLINGELSCHMITT draws attention to an entry in the sale catalogue (1887) of the Jacquéré collection at Mainz, in which two pictures ascribed to Grünewald are mentioned, and he raises the question of their possible authenticity. —DR. HABICHT has a note on a panel with scenes from the legend of S. George in the Kestner Museum at Hanover, which he ascribes to Goossen van der Weyden, and reproduces.

Heft 1. Jan. 1914.—Notes on various artists of the trecento and their works are contributed by DR. SUDA. —In an article entitled "Scipio Africanus major und der Celtibererprinz Aluaccius" DR. ZUCKER explains the subject of a drawing in the Dürer sketch-book in Dresden (R. Library) as the illustration of an episode related by Livy. Other representations of the subject are touched upon. —Second instalment of DR. PLANISCIG's article (begun in Heft 10) on the history of Venetian sculpture in the 14th century. The tomb of the B. Enrico of Bozen (d. 1315) in the cathedral at Treviso is one of the most important monuments of this epoch in N. Italy. It is, however, devoid of N. Italian characteristics, but shows a strong admixture of Roman or Roman-Sienese elements. It is quite possible that an artist from this part of Italy may have worked in Venetian territory, and have left there traces of his activity. —DR. RIEFFEL replies to Dr. Klingelschmitt's note on two pictures in the Jacquéré sale, Mainz, and shows conclusively from personal recollection that these mediocre works had no connexion with Grünewald.

Heft 2, February. —DR. WILLIS writes on some Little Masters of Antwerp in the early 16th century, mostly followers of Patinir. —DR. VOGELIN studies the great altar-piece of Blaubeuren. The co-operation and influence of Zeitblom is undeniable; artists who also collaborated in the work, viz. Strigel, possibly Jörg Stocker, and others, are dealt with. —DR. BOMBE returns to the discussion of a subject which he has already treated very fully elsewhere, the history of the "Chatelaine de Vergi", dealing here with the representation of the subject in certain ivories in the National Museum in Florence (Carrand collection). Dr. Bombe intends shortly to publish the full text of the Italian version of the romance in the Riccardi Library, Florence, a MS. which the painter of the series of frescoes in the Davizzi-Davanzati palace in Florence has followed in every detail.

March, Heft 3. —MR. SIDNEY CHURCHILL publishes very interesting notices of the Abruzzese goldsmith, Nicola da Guardiagrele. One of his finest works, signed and dated 1431, is the processional cross of S. Maria Maggiore at Guardiagrele, his native place; ten years earlier he had been commissioned to execute a cross for Lanciano, still preserved there and bearing the signature and date. Other important works are: the processional cross at Aquila (1433); the silver altar-frontal at Teramo (1433-48); and the cross of the Lateran (1451). The supposed collaboration of Nicola with Ghiberti in the execution of the doors of the Baptistery at Florence is disputed by the writer, who shows that Nicola's name never occurs in documents among the assistants of Ghiberti. An excellent bibliography accompanies the article and reference is made to Professor Piccirelli's forthcoming book, which will be the standard work on the subject of goldsmiths and their art in the Abruzzi. —DR. DAUN ascribes to Veit Stoss, and classes as highly characteristic, three nearly life-sized statues in sandstone at Glogau (the *Madonna*, SS. *Catherine and Nicholas*) dated 1505, which adorned the old gateway of the Oder bridge. On the destruction of the bridge in 1871 the statues were removed and set up on the wall of a house in the vicinity. The coats of arms beneath the figures are those of Duke Sigismund of Glogau, and the writer assumes therefore that he was the donor of the statues in 1505, the year when the bridge was built. Dr. Daun, who published a study of Stoss in 1903, criticizes the conclusions of other writers, more especially of Dr. Losznitzer, Stoss's most recent biographer. —DR. FEULNER writes on the monastic church of Wiblingen in the valley of the Danube south of Ulm, a building which in its architectural features and scheme of decoration is one of the best examples of south German baroque in the 18th century.

DER CICERONE. Heft 22, November, 1913.

A portrait of a fair-haired youth is reproduced which was pronounced by Dr. v. Bode to be a Rembrandt and has been acquired

by a German collector. —New acquisitions in the Kunsthalle at Bremen are chronicled by DR. STÖRMER, notably an Elsheimer, a Jan Steen, two Van Goyens, and a signed David de Heem, the first work which can be ascribed to him with complete certainty.

Heft 23.—DR. MEIER gives an account of the Westphalian painter, J. C. Rincklake (d. 1813). —DR. STÖHR of Würzburg writes on the faience of Hanau and Frankfurt.

Heft 24.—An article by DR. HABICHT entitled "Die Meisterzeichnungen der Möbeltischler im Besitze des Gewerbemuseums zu Bremen" contains much useful and curious information concerning the history of furniture in Germany in the 17th and 18th centuries.

Heft 1, Jan. 1914.—DR. BRAUN writes on "Eine buntglasierte schlesische Hafnerschüssel mit dem Brustbilde Kaiser Rudolfs II im Kaiser Franz Josef-Museum zu Troppau". Of these large, flat, brightly-coloured dishes only five examples were known in 1900 to Masner, who was the first to study this ware. Since then others have come to light, including the one here illustrated, which was probably produced c. 1595. —DR. SCHAEFER gives a brief account of the Lübeck sculptor, Henning von der Heide, who in 1504-5 executed the admirable group of *S. George and the dragon* now in the museum at Lübeck. The re-discovery of this forgotten master is due to the researches of Dr. Bruns, whose important contributions to the history of art at Lübeck are well known.

Heft 2.—DR. BANGEL has a second article (the first appeared in Heft 9, 1913) on "Die Kunst auf dem internationalen Markt", and deals here with pictures in the Preyer collection at the Hague. —DR. FRIEDBERGER reproduces the new Van der Goes in the Kaiser-Friedrich Museum, *The Adoration of the Magi* from Monforte. —Obituary notices of Dr. Lichtwark, whose death occurred on Jan. 13, are published by DR. FRIEDBERGER and DR. BIERMANN.

Heft 3.—DR. BOMBE begins a most interesting paper on the products of Perugian looms between the 14th and 16th centuries, more especially the so-called "tovaglie perugine" (white linen with designs in blue). The origin of the earliest designs and their symbolic significance is fully discussed, and many reproductions of admirable examples are given from Prof. Rocchi's collection in Rome, one of the completest in existence. —DR. MARCUS describes additions to the Artillery Museum in the Porte de Hal, Brussels, armour from the collection of the late M. Vermeersch (750 pieces), and reproduces a few of the choicest examples, among them cuirasses of the 16th century, swords of the 16th-18th centuries, and a horse-muzzle in hammered iron (second half of 16th century), a rare object, probably made for ornament rather than for protection or defence. —A note signed E. ST., not indecipherably, deals with Prof. Boni's most recent discovery, which in supreme importance ranks with that of the *lapis niger*, the identification on the Palatine of the *mundus*, the centre of the original city and the most ancient of its sanctuaries dedicated to the deities of the underworld. The site, already forgotten in republican times, and traditional only in the age of Augustus, who appears to have instituted a search for it, is thus, after the lapse of over 2,000 years, once more brought to light at a depth of twelve metres beneath the buildings of the imperial epoch, a truly marvellous result of the great archaeologist's intuition, knowledge and perseverance. Prof. Boni is now concentrating all his energies on the work of excavation in order to determine the full extent and significance of his discovery. The whole complex system of subterranean passages and vaulted chambers, to which a shaft from the *Mundus* descends, and the purpose which they served are touched upon by the writer; not improbably these rocky grottoes were used as granaries, as the *Mundus* itself served the purpose of a storehouse for grain, opened three times only in the course of the year, at seedtime and harvest. —DR. BOMBE gives a brief summary of the new and interesting theory recently put forward by a learned Franciscan, Pater Remigius Boving, concerning the subject of Raphael's celebrated fresco, which since the 17th century has been erroneously called "*The Disputa*". The close connexion between the theology of this composition and S. Bonaventura's is pointed out, and it is shown that the ideas underlying the whole composition are undoubtedly to be ascribed to Franciscan inspiration. Pope Julius II, who commissioned the work, was originally a Franciscan, and his cousin, Marco Vigerio, was General of the Order, and was his adviser in all theological matters. Upon this basis Pater Boving works out his theory, and his well-reasoned arguments and convincing conclusions will doubtless point the way to the

solution of other problems of christian art. —DR. L. POLLAK contributes an obituary notice of Senatore Barracco, who died on Jan. 14 last. His magnificent collections (housed in a museum erected at his own expense) were presented by him to the city of Rome in 1905, and have since been augmented by additional gifts from him of works of classic and oriental art, and of his extensive library. The death of Prof. Castellani (b. 1828, a son of the celebrated goldsmith), hon. director of the Capitoline Museum, is also recorded.

Heft 4.—In DR. BOMBE's second article on examples of Perugian weaving, special attention is paid to paintings in which such textiles appear; many are enumerated by the writer, who was materially assisted in this by Prof. Rocchi, the first to draw attention to these pictorial representations of the weaver's art. Interesting notices follow concerning the guilds to which the textile weavers belonged: that of the "Tessitori", which included the "Arte delle capelle"; the latter in 1510 amalgamated with the "Arte dei pannilini", in which were included the linen-weavers. A number of documentary notices are cited covering a period of three centuries, and gathered from the archives of many Italian cities, which make it clear that this class of weaving was undoubtedly a speciality of Perugia. A study of the designs also proves conclusively that in this case, as with other Italian textiles of early times, the designs were originally derived from the east. —DR. BIERMANN reproduces three pictures by Barent Fabritius representing the parables, *The Prodigal Son*, *Dives and Lazarus*, and *The Pharisee and the Publican*. They were painted in 1663 for the chapter-house of the principal church at Leiden, from whence they passed into private hands in 1850. These important works now belong to Charles Brunner the Paris dealer, and are the subject of a special pamphlet by F. de Miomandre.

Heft 5.—DR. MÜNSTERBERG writes on Chinese art in America and dwells upon the extraordinary richness and importance of the collections of oriental art there both in public and private galleries. —The re-opening and re-organisation of the Museum of the "Green Vaults", in Dresden, and the re-arrangement of the pictures of the German school in the Zwinger, are chronicled. —An exhibition at Basle of new acquisitions in the Print-room is mentioned; among them some interesting examples of German art (late 15th and early 16th centuries). —The discovery of early frescoes in the cathedral at Fritzlar is recorded; only a part of these wall-paintings has so far been recovered from whitewash owing to lack of funds.

ZEITSCHRIFT FÜR BILDENDE KUNST. Neue Folge, B. xxv.

Heft 4, 1913-14.

DR. SCHUBRING writes on Italian plastic art of the renaissance in the museum at Buda-Pest, a collection formed in the last decade of the 19th century by the director Dr. von Pulszky, and consisting mostly of examples of the trecento and quattrocento and in many cases of works which in these days would scarcely have been permitted to leave Italy. Over 30 reproductions are given; among them is a beautiful *Angel* by Agostino di Duccio; a relief of *Christ and the Woman of Samaria*; and a most impressive *Madonna* by Giovanni della Robbia. —In "Dürer's früheste Proportionsstudie eines Pferdes", DR. PAULI reproduces a drawing in the Wallraf-Richartz Museum at Cologne signed with the monogram and dated 1503, the authenticity of which he upholds. That it is founded upon a Leonardesque model there can be no doubt on comparing it with the Windsor drawings for the Sforza monument. The drawing was undoubtedly the model for the horse in Dürer's celebrated engraving of 1513 (*Der christliche Ritter*); the model for that horse has often been sought for among Leonardo's studies, and the Cologne drawing, according to Dr. Pauli, now supplies the link hitherto missing.

Heft 5.—M. BERTAUX gives a glowing account of the Musée Jacquemart-André, specially mentioning Tiepolo's great fresco of 1756, from Mira and its historic interest for France. —DR. KROKER, the librarian of the public library at Leipzig, draws attention to a large number of drawings, mostly by Italian artists or artists living in Italy, of the 17th and 18th centuries, a collection hitherto unnoticed but now arranged and catalogued. Among the most interesting are numerous examples by Bernini, Pietro da Cortona, Salvator Rosa, etc., and besides, there are apparently a quantity of drawings at present unidentified which may prove of considerable interest to critics. Dr. Kroker has done great service by publishing this account of the collection, and by throwing light on its history and provenance. J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

For the AUTHOR.

- Führer durch das Museum für ostasiatische Kunst der Stadt Köln, bearbeitet von dem Direktor Prof. Adolph Fischer [with plans and 40 illus.]. 50 pl.
- BATSFORD, London.
Blasfield (E. H.). Mural painting in America, with 56 half-tone illustrations. 8s. 6d. net.
"Contemporary mural painting in the United States" would describe the contents of this not uninteresting work more precisely.
- BLACK (A. & C.), London.
Winchester, a sketch-book by Gordon Home. "Sketch-books". 1s. net.
The myth and, so far as we have seen, the best of these nice little souvenirs, particularly for the purely architectural subjects.
- BRUCKMANN, Munich.
Denkmäler ägyptischer Sculptur, herausgegeben und mit erläuternden Texten versehen von Fr. W. Freih. von Bissing; 150 Taf. in Heliogravure, Gross-folio LVIII, 340 S. Text mit 156 Abb., Gross-8°. [Loose in covers], M. 300; [sewn in buckram], M. 325.
Weissgründige attische Lekythen nach Adolf Furtwänglers Auswahl bearbeitet von Walter Riezler mit Beiträgen von Rudolf Hackl, herausgegeben mit Unterstützung der Thereianos-Stiftung der Kgl. bayerischen Akademie der Wissenschaften, 2 B. in fol.; Textb., 144 S. mit 55 Abbild.; Tafelb., 98 Taf. (2 farb. u. 31 grav.). M. 300.
Zeichnungen nach Wu Tao-tze aus der Götter- und Sagenwelt Chinas herausgegeben von F. R. Martin. M. 250.
- CAMBRIDGE, UNIVERSITY PRESS.
Earl of Shaftesbury's Second Characters, or the Language of Forms in Four Treatises, ed. by B. Rand. 7s. 6d. net.
Waldstein (Sir C.). Greek sculpture and modern art: two lectures delivered to the students of the Royal Academy of London, with an appendix [88 illus.]. 7s. 6d. net.
- CHATTO & WINDUS, London.
Bell (Clive). Art, with 6 illust. 5s. net.
- CLARENDON PRESS, Oxford.
Bell (C. F.). Drawings by the Old Masters in the Library of Christ Church, Oxford, an alphabetical list of the artists represented in the collection (mounted series), with 125 illust. 2s. 6d. net.
- COHEN, Bonn.
Provinzial-Museum in Bonn. Gemälde-Galerie vorwiegend Sammlung Wesendonk, Katalog bearbeitet von Direktorial-assistent Dr. Walter Cohen; 103 Taf. M. 2.
- FIGUËRE, Paris.
Mercereau (A.). Paroles devant la vie, 3^e éd. 3 fr. 50.
- FINE ARTS TRADE JOURNAL, London.
Art prices current, 1912-13, Vol. 6, £1 1s. net.
See Review pages.
- HACHETTE, Paris.
Guimet (E.). Les Portraits d'Antinoë au Musée Guimet, album in-4° illustré de 34 planches en noir et de 13 planches en couleurs, broché 20 fr.
One of the results of twenty years' excavations by M. Al. Gayet.
- HEINEMANN, London.
An illustrated catalogue of the 2nd National Loan Exhibition, 1913-1914, Woman and Child in Art, proceeds devoted to the purchase of works by contemporary British artists for the nation, compiled by Francis Howard, with preface by Robert Ross. £2 2s.
- HEITZ, Strassburg.
"Studien zur deutschen Kunstgeschichte".
Roth (V.). Beiträge zur Kunstgeschichte Siebenbürgens mit 115 Abbild. auf 61 Taf. (Heft 170.) M. .
Sichert (K.). Verzeichnis der Werke des Malers Georg Cornelius, zusammengestellt u. eingeleitet, mit 16 Autotyp. auf 12 Taf. (Heft 171.) M. 6.
Kömstedt (R.). Die Entwicklung des Gewölbebaues in den mittelalterlichen Kirchen Westfalens; 17 Lichtdrucktaf. u. 9 Abbild. im Text. (Heft 172.) M. 12.
- Bangel (R.). Johann Georg Trautmann u. seine Zeitgenossen, nebst einer Geschichte der Frankfurter Malerzunft im 18^{ten} Jahrh.; 11 Taf. (Heft 173.) M. 12.
- JOHN LANE CO., London.
Hawley (W. A.). Oriental rugs, antique and modern, 11 full-page colour-plates, 80 half-tones, 4 maps. £2 2s. net.
- LEE WARNER, London.
In the Great God's Hair, and A Draught of the Blue, by F. W. Bain, Vols. iv, v ("The Indian Stories of F. W. Bain in 10 vols.") Edition limited to 500 sets printed on paper; boards £6 net per set; natural-grain parchment £10 net per set.
- LOESCHER, Rome.
Palast und Basilika San Marco in Rom, Aktenstücke zur Geschichte, Topographie, Bau- und Kunstgeschichte des Palazzo di San Marco, genannt Palazzo di Venezia, und der Basilika von San Marco in Rom, herausgegeben u. erläutert von Dr. Philipp Dengel, 8 Tafl.
- MACMILLAN, London.
Hardy (Thomas). A Changed Man, The Waiting Supper, and other tales. (Wessex edition.) 7s. 6d. net.
Laurie (A. P.). The pigments and mediums of old masters, with a special chapter on the microphotographic study of brushwork, with 34 plates. 8s. 6d. net.
- METROPOLITAN MUSEUM OF ART, New York.
Catalogue of Paintings, 1914, by B. Burroughs, curator of paintings.
Ferguson (J. C.). Catalogue, special exhibition of Chinese paintings from the collection of the museum [with 15 illus.].
- MILLS & BOON, London.
Meade (J.). Letters to children about drawing, painting, and something more. 2s. 6d. net.
- PAUL NEFF VERLAG, Esslingen a. Neckar, Württemberg.
Pantheon, Adressbuch der Kunst- und Antiquitäten-Sammler und -Händler, Bibliotheken, Archive, Museen, Kunst-, Altertums- und Geschichtsvereine, Bücherliebhaber, Numismatiker, ein Handbuch für das Sammelwesen der ganzen Welt, bearbeitet auf Anregung von Jos. Zenker. M. 15.
- PUTNAM.
Winans (W.). Animal Sculpture, suggestions for greater realism in modelling and in pose, with 26 illus. 7s. 6d. net.
- SCHMITT, Paris.
Quinze années de rentes publiques, 1898-1913.
See Review pages.
- VROMONT, Brussels.
Louqsor sans les Pharaons, légendes et chansons populaires de la haute Egypte, recueillies par Georges Legrain, directeur des travaux du service des antiquités à Karnak. 100 illus., hors texte.
- PERIODICALS.—Apollon (St. Petersburg), 1914, 1-2—L'Arte, 1914, fasc. 2—La Bibliofilia, Jan.-Feb.—Boston, Museum of Fine Arts Bulletin, Feb.—Der Cicerone, Heft 5—Fine Art Trade Journal, No. 105—Gazette des Beaux-Arts, March, with Chronique des arts, 1914, Nos. 8, 9, 10—Jahrbuch der Kgl. preussischen Kunstsammlungen, 35th B., Heft 1, with Amtliche Berichte, No. 6—Die Kunst, March—Monatshefte für Kunstwissenschaft, March—Nouvelle revue française, No. 63—Onze Kunst, March—[Revue de l'art], Bulletin de l'art, No. 613, 614, 615—Russkiy Bibliophil (St. Petersburg), 1, 1—Werke der Volkskunst, 1 Jahrg., Heft 4.
- PAMPHLETS, REPORTS, ETC.—L'Armure et le chanfrein de Philippe II, par Ch. Buttin (extrait de "La Revue de l'art" 1914) [illustrated].—"Burbage and Shakespeare's stage", by Mrs. C. C. Stopes; review by Watson Nicholson (reprint from "Modern language notes", Jan. 1914).—The Church Bells of Linlithgowshire, by F. C. Eccles (reprint from "Proceedings of the Society of Antiquaries of Scotland", Vol. XLVII), Edinburgh [inscriptions and 10 illus.], 2s. 6d. net.—Zur Eröffnung des Museums für ostasiatische Kunst der Stadt Köln, von Adolf Fischer, mit 14 Abbild. (Sonderabdruck aus "Der Cicerone" v. Jahrg., Heft 20).



A NEW CHINESE MASTERPIECE IN THE BRITISH MUSEUM

A NEW CHINESE MASTERPIECE IN THE BRITISH MUSEUM

BY R. L. HOBSON

THAT the T'ang dynasty¹ was the Augustan age of Chinese art has long been an axiom with oriental critics. It was a commonplace which formerly we had to take entirely on trust, and the best reason we could give for our belief was the existence of first-rate pictures and sculpture in the Japanese temples which dated back to the 8th and 9th centuries, and which the Japanese themselves acknowledged to be derived from Chinese inspiration. As these masterpieces belonged to a higher plane of art than any production of a subsequent period which China had sent to us, the artistic superiority of the men of T'ang was inferentially established. With the opening up of China in recent years, however, more tangible proofs of the axiom have been forthcoming, and pictures, sculpture, bronze and pottery of the T'ang period can now be seen in Europe of a quality which fully justifies the historic reputation of the age. Among the most astonishing of these recent arrivals were the three large figures of Lohan, or Buddhist apostles, which suddenly appeared in London and Paris rather more than a year ago. Pottery, sculpture and religious zeal combined their noblest efforts in the shaping of these impressive statues, and it seemed to us as if the veil had been lifted and the forerunners of the Japanese temple masterpieces stood at last revealed.

Two of these Lohan were exhibited at the Musée Cernuschi in Paris last June. The third, and in my biased judgment the best, has since been purchased by the trustees of the British Museum, with liberal help from a number of public-spirited individuals and from the National Art Collections Fund. The quality of this striking figure may be judged from the illustration opposite. It is rather larger than life-size, measuring with its stand 50 in. in height, and it is made of well-fired white pottery which is soft enough to powder under a knife, coated with lead glazes, including an almost colourless white which has weathered brown on the upper and more exposed surfaces, a leaf-green and an ochreous yellow; and the pupils of the eyes are coloured with black clay. The stand—a feature which was lacking in the Paris specimens—is pierced in a conventional cloud pattern and glazed green with touches of yellow. The back of the head, flattened as on a head which has been bandaged in infancy, and the enlarged ears, are features which seem strange at first to the western eye, but they are only the ordinary conventions of sacred Buddhist art, and will not interfere with our perception of the sculptural qualities of the whole. The modelling

of the figure is superb. Look at the easy pose of the body in its seated position; the classic lines of the ample drapery which falls in natural folds by its own weight; the sensitive hands; the noble head and powerful face; the thoughtful contraction of the brows; the nostrils dilated as if in deep breathing; the lips set in a faint smile which seems to combine contempt for worldly affairs with pity for struggling mankind; the eyes which, try as one will to meet them, always look past us and beyond. It is a face which embodies the Buddhist ideal of abstraction and contemplation, the personification of mental force in repose. Though deeply immersed in thought, it is no less alive than the marbles of ancient Greece, but its activity, unlike theirs, is spiritual rather than physical. Hence that almost uncanny fascination which the figure is able to exert even to-day in the unemotional western. In an age when Buddhism was still young in China this silent apostle may well have made many converts.

It is only natural that there should have been differences of opinion on the age of the three Lohan, seeing that they are in many ways unique. Ming, Yüan and Sung were all hinted in turn by Parisian critics, and the suggestion of a T'ang origin was received with more surprise than credence. And yet on both artistic and technical grounds this last is well supported, and what circumstantial evidence there is points in the same direction.

The temple treasures of Japan provide the closest parallel to the sublime simplicity and power of this impressive sculpture. The 8th-century Yuima in the Hokkeji nunnery, the portrait-figure of the priest Ryōben (†773) in the Todaiji monastery, and the portrait-figure of Chishō Daishi (†891) in the Onjōji monastery,² though in other materials than pottery, are all conceived in the same grand style, and bespeak a kindred art. All have similar sculptural qualities, the same "life movement" which is the ideal of T'ang art, and means not only life in motion, but life in repose. It is to this category that the Lohan belongs in point of style. It is no conventional figure following a tradition of centuries, but the product of a young and vigorous art with freshness and originality in every line. That it could be posterior to the Japanese temple figures is incredible.

But we must consider, besides, the ceramic aspect of the question, and here, too, the T'ang attribution is nothing amiss. The white body material is common in T'ang pottery: the colourless glaze can be paralleled, even to its brown weathering, in the T'ang sepulchral vases: the green and the

¹ The dates of the various periods mentioned in this note are T'ang (618-906), Sung (960-1279), Yüan (1280-1367), Ming (1368-1643).

² See *Japanese Temples and their Treasures*, Tokyo, Shimbi Shoin, 1910, Vol. II, Nos. 238, 268 and 300. The profile of the Lohan is paralleled closely in a painting on the Tamamushi shrine, entitled *The Worship of Relics* (*ibid.*, No. 196), which is ascribed to a period rather earlier than T'ang.

A New Chinese Masterpiece in the British Museum

ochreous yellow are T'ang colours and the peculiar plum-blossom or quatrefoil ornament reserved in white in the yellow ground of the ribbon occurs again on a typical T'ang bowl-shaped vase in the Eumorfopoulos collection. The brown-black of the pupils may also be seen on T'ang pottery. I have heard it objected that the glazes of the Lohan combine more intimately with the body material than is usual on the T'ang pottery. This is certainly true if we confine the comparison to the sepulchral figurines and pots of soft plaster-like material; but the want of cohesion in these is due solely to the "dryness" of the material used in this type of ware, and there is no lack of T'ang wares with harder material, from faïence right up to porcelain, in which the body and glaze unite in a perfectly normal manner.

Those who suggest a Sung or Yüan date for the Lohan overlook the fact that the Sung and Yüan glazes, as far as we know them at present, are all of the high-fired feldspathic order, and that the soft lead glazes of the T'ang pottery seem to have been in abeyance from the end of that period until their revival on the Ming earthenware. So that on technical grounds the Lohan should belong either to the T'ang or to the Ming dynasty. The latter is practically ruled out by artistic considerations, for there is no parallel in the conventionalized Ming statuary with such works as these; and there are besides circumstantial reasons, which, as we shall see presently, are against the Ming attribution.

The first European to visit the place where these Lohan were concealed was Mr. F. Perzyński, and his venturesome pilgrimage was delightfully described in the "*Neue Rundschau*".³ It is a cavern temple on a mountain near Ichou in Chihli, difficult of access and entered by a mere hole through which it seemed almost impossible that life-sized statues could be carried. At the entrance of the cavern Mr. Perzyński found a fragment of a Lohan, which he recognized at once as T'ang pottery; and I must confess that I experienced no little satisfaction in reading this part of the narrative which showed that the opinion of the man on the spot corroborated my own. Unfortunately, Mr. Perzyński arrived too late, for he found nothing but broken pieces of the figures and eight empty niches in which they had stood. There was, however, an altar in the shrine with an inscription recording its restoration in the Ch'eng Tê period (1506-22), and on the altar stood an incense-burner of pottery which Mr. Perzyński identified as typical Yüan ware. A restoration in the beginning of the 16th century implies a previous existence of considerable duration, and practically puts the Ming dynasty out of the question; and if the Yüan vessel has any meaning it shows that the

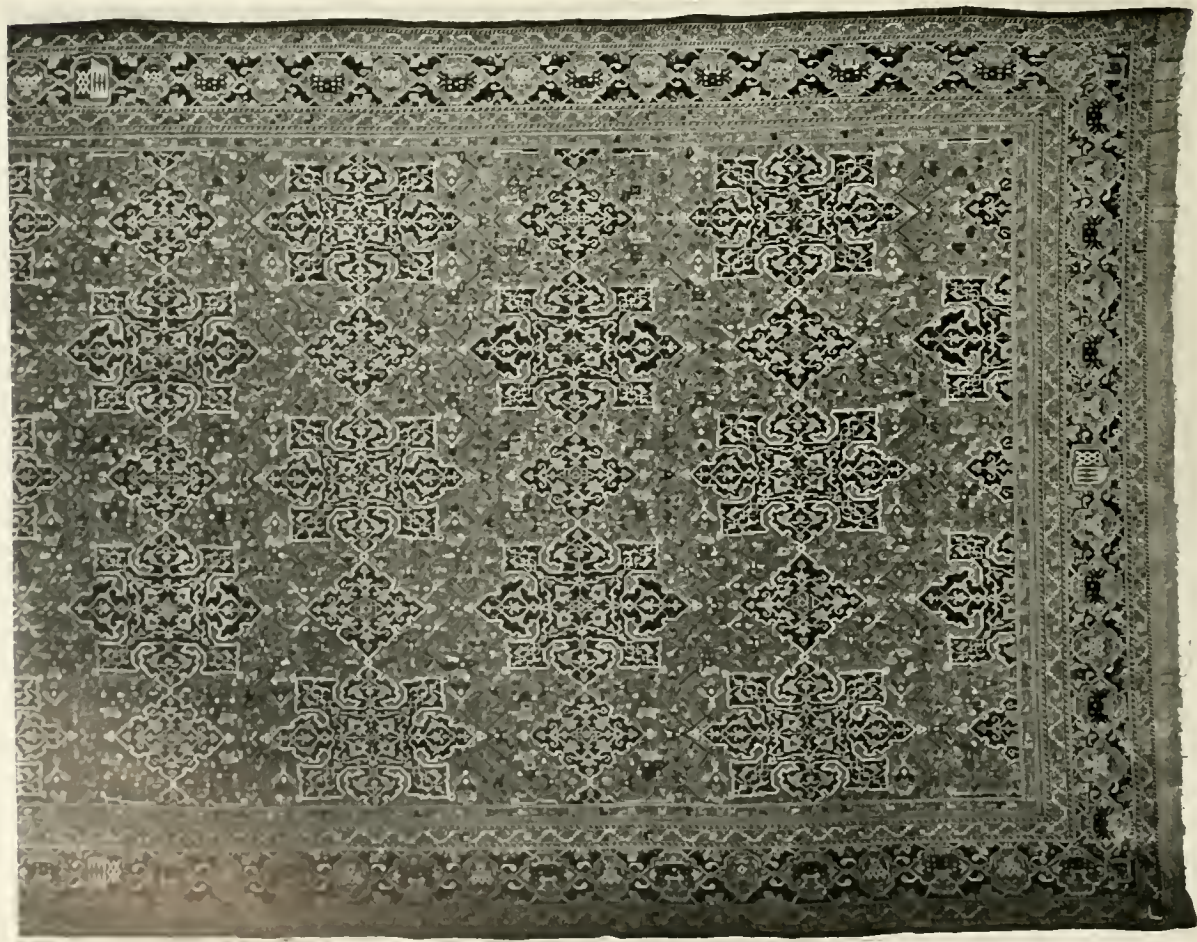
shrine was in existence in that dynasty. A complete set of Lohan would number sixteen (or eighteen if the two Chinese additions are included), and the fact that eight only were domiciled in this shrine is significant. They were probably part of a full set taken, as Mr. Perzyński suggests, from some important temple and removed for safety to this secret cavern in a time of Buddhist persecution such as occurred in the 9th and 13th centuries. It is highly improbable, apart from the incompleteness of the number, that such important figures were originally made for an almost inaccessible mountain shrine. Be that as it may, the protection which served for many centuries was no avail against the modern pillager, and the shrine had been ransacked shortly before Mr. Perzyński's visit. Indeed, there were still whispered tales of a head and isolated limbs concealed in the neighbourhood, and a partly damaged figure, which had no doubt been confiscated, was seen in the local yamen. Eventually Mr. Perzyński secured a complete Lohan, which brings the total up to four in Europe, and the torso of a fifth which is, next to the British Museum specimen, the most imposing of the series. These two examples were exhibited recently in Berlin and published in an illustrated note by Dr. Kümmel in the "*Ostasiatische Zeitschrift*".⁴ Dr. Kümmel in conclusion states that Mr. Perzyński places their date "ohne grosse Überzeugung" in the 10th century, but that he (Dr. Kümmel) cannot believe that they were made before the date of the highest development of the Arhat-ideal, i.e., before the beginning of the Sung period. As the Sung period began in 960 the difference should be easily adjusted. For the rest, the precise significance of Dr. Kümmel's dictum is difficult to seize, but he will find an equally grand conception of the Arhat in the standing figures sculptured in low relief on the walls of the "K'an king ssu" grotto at Lung mên,⁵ which is not later than the 8th century.

Hitherto our acquaintance with T'ang figures has been limited to the statuettes found in tombs; and remarkable as they are in many cases for skilful modelling and lifelike pose, these are but the lesser works of a great period. Made in large quantities to serve a general purpose which did not demand the most finished craftsmanship, the tomb figures were shaped in moulds and capable of infinite repetition. The Lohan on the contrary are individual works of art each modelled by the hand of a master and instinct with the fire of his genius. Compared with the tomb figurines they are as the moon among the lesser lights. Regarded merely as ceramic achievements they are amazing, for it would tax the best equipped modern pottery to build up and fire such massive objects without sinkage or warping or loss of pose. As sculpture

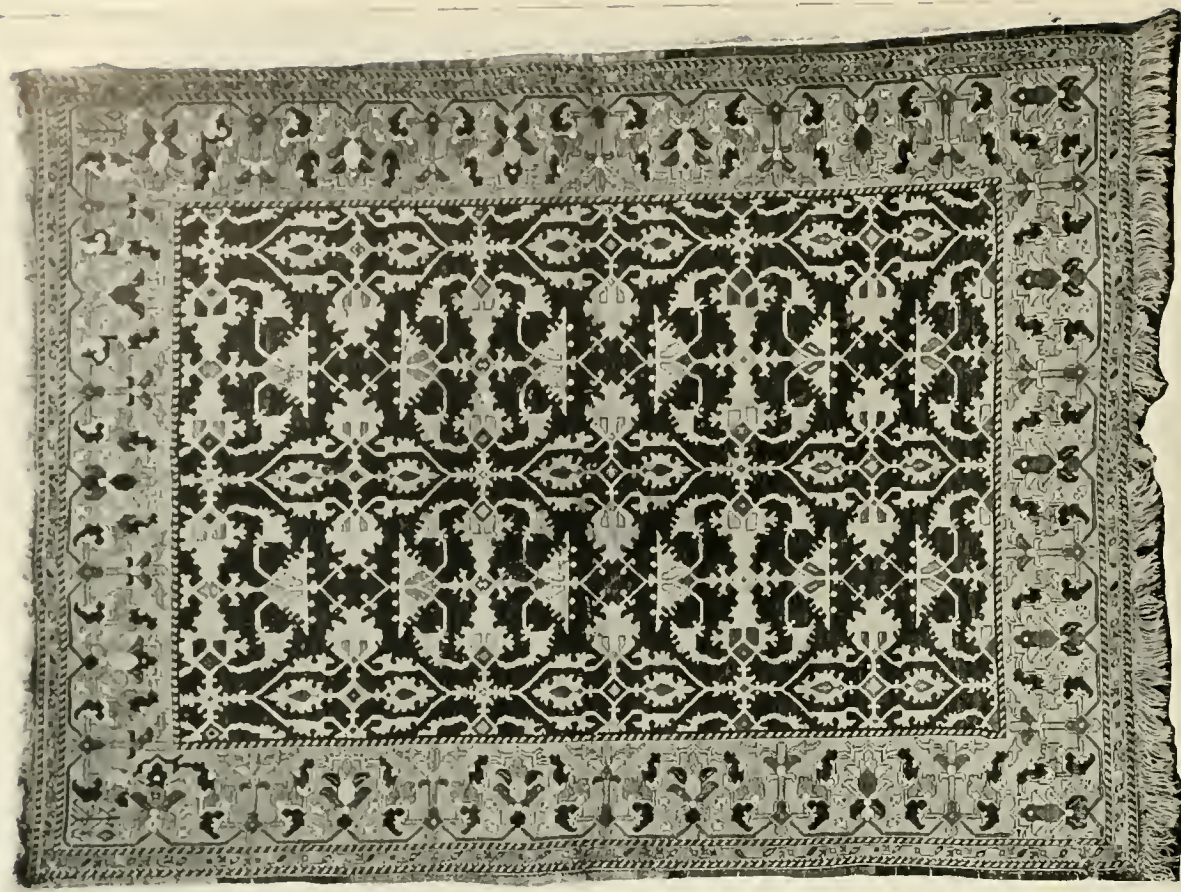
³ In the October number, 1913, in an article entitled "Jagd auf Götter".

⁴ January to March, 1914, p. 461.

⁵ Figured in Chavannes, *Mission Archéologique dans la Chine septentrionale*, plate 264.



(A) DATED 1584



(B) LATE 16TH CENTURY

A New Chinese Masterpiece in the British Museum

they could take their place beside the statuary of any nation. As pottery and sculpture in one, combining the formative power of the latter with the plastic qualities and the soft harmonious colouring of the former, they are without a rival. Indeed, it is hard to recall any Chinese work of art in Europe

which is more truly impressive than the British Museum Lohan.

[N.B.—This figure will be accessible to the public for the first time on the opening of the new wing of the British Museum, which will take place early in May.]

CARPETS AT BOUGHTON HOUSE

BY A. F. KENDRICK



OLLECTORS of old oriental carpets a generation ago were few in number, and, having the field to themselves, they made very good bargains. All this is now changed. There is eager competition for the possession of any fine specimens that come into the market, and victory is only gained with the aid of a very long purse.

The Boughton House collection holds its own, in point of artistic worth, with the most remarkable collections brought together in recent times, while it far outweighs them in historic interest.

We examine a portrait by Sir Joshua with a more intimate sense of pleasure in surroundings where it has been the object of affectionate admiration to generations of descendants, and it is a similar feeling which gives the Boughton House carpets a peculiar claim upon our attention. They are simply the floor-coverings acquired for use from time to time by a noble English family, in whose possession they have ever since remained.

The earliest among the series now on view at South Kensington were made in the reign of Queen Elizabeth, and the latest probably fall within the limits of the 17th century, while there is every reason for thinking that each was new when it passed into the possession of the Montagus. When the family started to purchase carpets many English people were still content with the rush-matting or bare floors of earlier times.¹ Indeed, as late as the reign of Charles I rush-matting was still considered a sufficient floor-covering for a well-furnished room; if there was a rug thrown down somewhere as well, so much the better. It is true that Cardinal Wolsey thought the question of obtaining carpets important enough to speak about it to the Venetian ambassador; but the luxurious appointments of Hampton Court must have been quite exceptional, for a subject at any rate, in the time of Henry VIII.

¹ The practice of spreading rushes on the floors goes back to remote times. We have the testimony of Erasmus that it was still usual in England in the time of Henry VIII, and Shakespeare's frequent references were probably prompted by the survival of the custom in his time. Loose rushes, which could be renewed from time to time, were more suited to the habits of our forefathers than matting or carpets. Rush matting is found in Queen Elizabeth's reign. It may be seen in a miniature portrait of Sir Christopher Hatton (d. 1591), by Nicholas Hilliard, in the Salting collection at the South Kensington Museum.

The growth of the English Levant Company in the days of Queen Elizabeth no doubt encouraged wealthy people to set about getting these articles of Eastern luxury through their agency. Orders sent out to the representatives of the company at Smyrna could often be met from the supplies brought down from time to time from the carpet-making districts of the interior, but when the patterns and the sizes required were specified, and of course when shields of arms were to form part of the design, a year or two might elapse before they could be delivered. When the comparatively rough usage to which carpets were generally subjected in Europe is borne in mind, it seems remarkable that those made more than three centuries ago for Sir Edward Montagu, son of Chief Justice Montagu, should have come down to our own time almost without injury. PLATE I, A, illustrates one of them. It is the largest of three showing precisely the same pattern, and from an historical point of view these three are among the most important carpets now preserved in this country. The large and small shaped panels are of a deep blue colour, and filled with arabesques in yellow and red. The ground is a peculiar red inclining to pink, with flowers in many colours. The black border is filled with red panels containing floral forms. Although the three carpets vary considerably in size, the pattern is on the same scale, and the identity extends also to those features which give them their peculiar historic interest. In the middle of each side is a shield of arms: *Argent, three lozenges conjoined in fesse gules* (Montagu), *impaling sable, a fret argent* (Harington).² A few letters, E B, T F, R C, and 7, are scattered haphazard upon the flowers and the ground of the central pattern. It is known that essays in carpet-knotting were carried out in England during Queen Elizabeth's reign,³ and a cursory examination of these Boughton House carpets almost tempts one to think that the tasks of English weavers may have been more ambitious and extensive than is generally suspected, but further consideration scatters such ideas to the winds.

² Sir Edward Montagu, of Boughton (d. 1602), married Elizabeth, daughter of Sir James Harington, of Exton; she died in 1618.

³ Lord Verulam possesses a knotted carpet, dated 1570, with the royal arms and a floral pattern of characteristically English type, no doubt made in this country.

Carpets at Boughton House

The design is purely Eastern, and the casual ending of the repetition just at the point where the carpet reached the required size is a mark of the oriental mind. The letters may or may not have a meaning, but their irregular disposition and the reversing of the letter F indicates that the weaver did not understand them, or at any rate did not attach much importance to them. The pattern of these carpets appears to have been one well known to the weavers of Asia Minor. A carpet with the same central pattern, except that the shaped compartments are, so to speak, turned over on their sides, is in the collection of Dr. W. von Bode at Berlin, who acquired it in Tuscany many years ago. Few would suspect, on looking at the fresh colours of Lord Dalkeith's carpets, that they were actually of the Elizabethan period, but the insertion of the date 1584 in the narrow band of webbing forming the customary finishing of such carpets at the short ends settles the question. The carpet next in size is dated 1585 in the same way.⁴ Two other carpets in the collection resemble this set of three in several points, and were evidently made in the same district. It is pretty safe to assume that these also were acquired by Sir Edward Montagu, although the absence of the heraldic shield leaves the question whether they were specially woven for him undecided. The smaller example is here illustrated [PLATE I, B]. The arabesques covering the whole central field are in yellow, with patches of blue and red, on a bluish-green ground. The border shows a formal adaptation of the central



LAHORE CARPET, WITH ARMS OF FREMLIN

pattern of the carpet shown on PLATE I, A, and is on a ground of almost the same tone.

The border of the other carpet, not here illustrated, resembles that of A, though on a larger scale and in different colours, while the central pattern is the same as that of B, but with a simpler colour-scheme. The whole five carpets thus link themselves together, and it seems probable that the two last were made

not long after the dated set.

The simple arabesque pattern seen in B was a very popular one. It occurs in two small carpets in the Museum collection, obtained in Florence. Another example is a carpet with a Genoese shield of arms in one corner, lent by Frau Limburger of Leipzig to the Muhammadan Exhibition at Munich in 1910.⁵ The same pattern may also be seen upon carpets represented in the pictures of Lorenzo Lotto. The circumstance that no Persian carpets are shown in European paintings before the end of the 16th century has a simple explanation — that they were unknown to the artists—and one may wonder how their noble designs and fine colours would have appeared in the

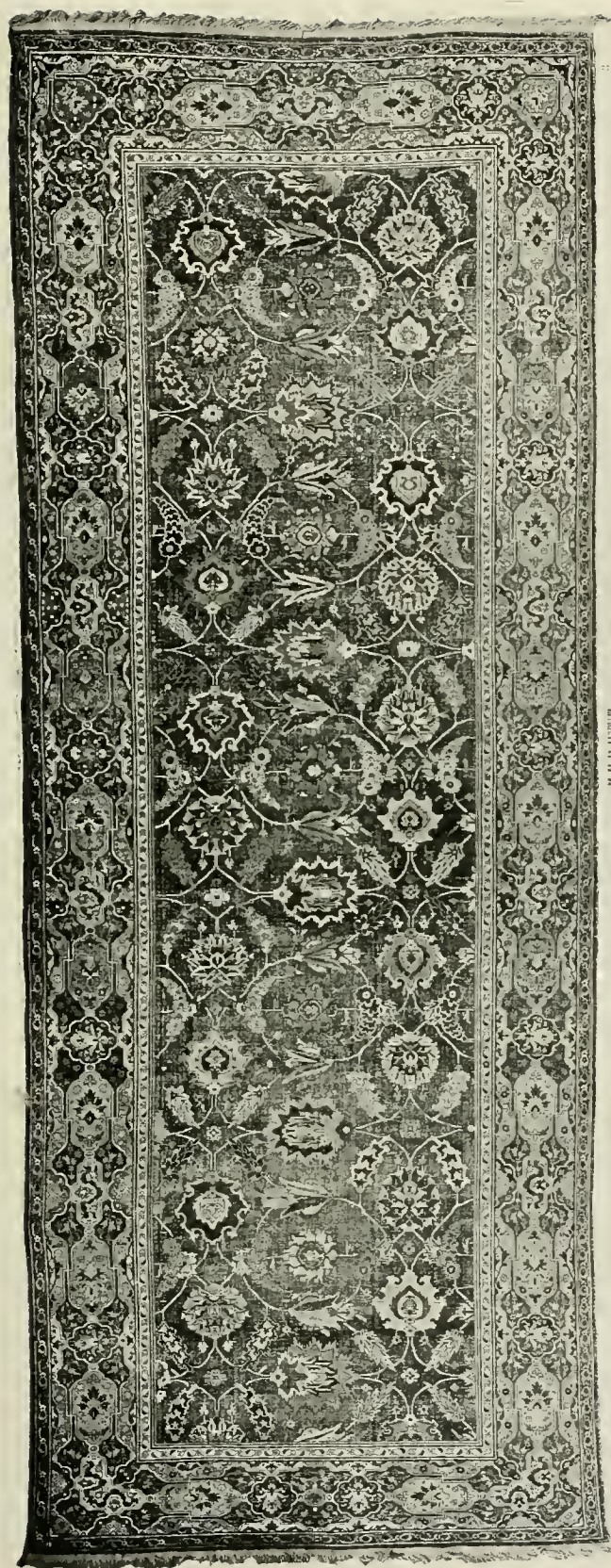
early pictures of the Flemings and Venetians had the matter been otherwise.⁶ The fact is that carpets were troublesome things to carry long distances by land, and until the sea route to the farther East was developed, men were content with carpets from places more accessible by water.

The decreasing importance of the Levant trade towards the close of the reign of Elizabeth, and

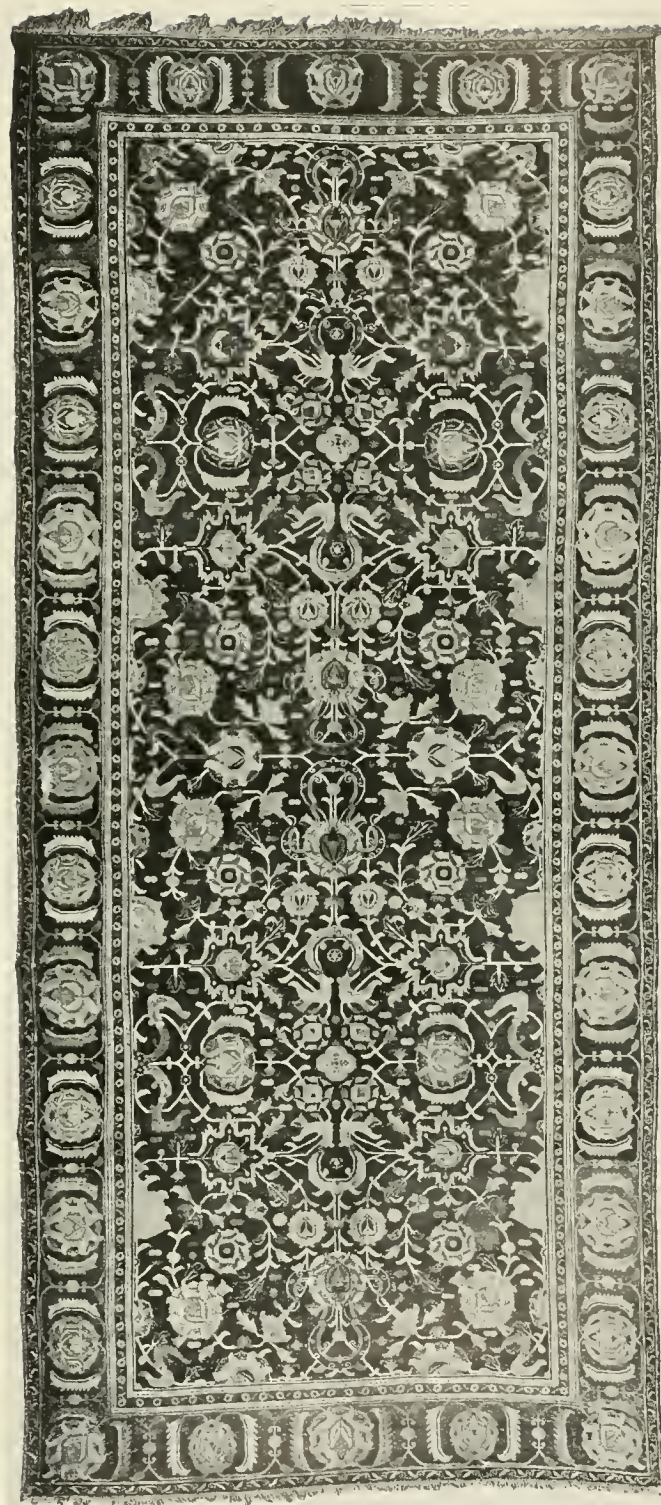
⁴ There is a duplicate of this carpet in the Silesian Museum at Breslau (see *Meisterwerke Muhammedanischer Kunst*, Pl. LXXII).

⁵ A fine Persian carpet is seen thrown over an elephant's back in Rubens's version of part of Mantegna's *Triumph of Cæsar* in the National Gallery, and the same carpet is also represented in his *Rape of the Sabines*.

⁴ The carpet in the Museum collection bearing the arms of Apsley impaling Elmes, and dated 1603, is well known.



c) POSSIBLY MADE IN INDIA, EARLY 17TH CENTURY



(d) MADE IN INDIA, 17TH CENTURY



S. GEORGE AND THE DRAGON; BY PAOLO UCCELLO; TEMPERA ON PANEL, 52 x 90 CM.

Carpets at Boughton House

the rise of English commerce with Further Asia, brought Persian carpets into notice and favour. It seems likely that many of those brought to this country in the first half of the 17th century came from India. The Persian carpet-weavers established at Lahore under the Mogul emperor Akhbar, a contemporary of Elizabeth, were ready to make carpets for export, and orders which had formerly been transmitted to Smyrna by the Levant Company now went through the agency of the East India Company to Lahore. The weavers at that place would naturally have brought with them their own traditions from Persia, and local characteristics would not at once appear. Our best way of deciding doubtful cases is by comparison with carpets of Persian design which can be shown to have been made in India. The carpet of the Girdlers' Company, made at Lahore and sent to England in 1634, is well known. Another is unfortunately only known to most of us from a coloured drawing reproduced in the late Vincent Robinson's "Eastern Carpets", where it is ascribed to a Spanish workshop.⁷ The carpet went to America some years ago. The occurrence in the border of the arms of Fremlin [see illustration, line drawing], a family connected

⁷ Knotted carpets were made by the Moors in Spain in the 15th century, if not earlier. They were still made there in the 17th century, but carpets were also imported at that time from the East. It is probable that the production was not sufficient for the needs of the peninsula, and if any were exported to England, their number must have been very small.

with the East India Company in the first half of the 17th century, confirms the general impression derived from this wide border, with palmettes on an indigo blue ground, that the carpet was made at Lahore. Several carpets in the Boughton House collection have the characteristics associated with the Lahore factory. Perhaps these appear most forcibly in that illustrated in PLATE II, D. The ground is a typical red of an intense colour, and upon it the Persian floral pattern is set out in regular array. We miss here the spontaneity and freedom of the same designs on Persian soil. The border, on a deep green ground, is even more formal. The carpet is nevertheless a fine one. Although the other carpet illustrated [PLATE II, C] shows much more boldness and variety in design, a comparison of the central pattern with that of the "Girdlers'" carpet points to the probability that both may have been made in the same district. The ground is a deep red, and the compartments into which the border is broken up are yellow, red, pale blue and white.

There are now on view at South Kensington other carpets from Boughton House finer than those selected for illustration here, but they do not present to us the same problems for solution. Those who care for the delicate harmonies of the silk and gold carpets of Persia of the end of the 16th century should not miss the opportunity now afforded of examining one of the best examples they are ever likely to see.

THREE PICTURES IN THE JACQUEMART-ANDRÉ COLLECTION

BY ROGER FRY

THE Jacquemart-André collection is not merely one of those accumulations of the art of the past by which it has become the fashion for rich people to impose themselves on the wonder of an ignorant public. It shows that the lady who created it did so partly, at all events, because of a quite personal and intimate love of beautiful things, a love which did not have to seek for its justification and support in the opinion of the world.

This is not to say that Mdme. André did not collect a great many objects, the main value of which was not artistic but historical or due to associations; the main part of almost any great collection is likely to be of this nature. But at least she did not reject works of the purest, most uncompromising artistic quality. The three pictures reproduced here are proof of the sincerity and courage of Mdme. André's artistic convictions. They offer scarcely any *prise* for the senti-

mental and associative understanding of pictures. The *S. George* of Paolo Uccello [PLATE I] might, it is true, be taken as a "naïve", "quaint" or "primitive" rendering of an "old world" legend—indeed, whilst I was admiring it I gathered from the comments of those who lingered before it for a few seconds that this was the general attitude—but to do so would be to misunderstand the picture completely. Uccello, in fact, lends himself to misunderstanding, and Vasari, with his eye to literary picturesqueness, has done his best to put us off the scent. He made him an "original," a harmless, ingenious slightly ridiculous crank, gifted, no doubt, but one whose gifts were wasted by reason of his crankiness. And the legend created by Vasari has stuck. Uccello has always seemed to be a little aside from the main road of art, an agreeable, amusing diversion, one that we can enjoy with a certain humorous and patronizing detachment, as we enjoy the innocence of some mediæval chronicler.

Three Pictures in the Jacquemart-André Collection

Uccello, I admit, has lent himself to this misunderstanding because from every other point of view but that of pure design he comes up to the character Vasari has made current. No artist was ever so helpless as he at the dramatic presentment of his theme. Nothing can well be imagined less like a battle than his battle pieces, nor if we think of the Deluge would our wildest fancies have ever conceived anything remotely resembling the scene which he painted with such literal precision, with such a mass of inconclusive and improbable invention, in the Chiostro Verde of Sta. Maria Novella.

The idea of verisimilitude is entirely foreign to him. And here comes in the oddity and irony of his situation. He was the first or almost the first great master of linear perspective. The study of perspective became so engrossing to him that according to Vasari it wasted his talent as an artist.

Perspective is the scientific statement of the nature of visual appearance. To the modern artist it becomes an occasional assistance in giving to his images an air of verisimilitude. Wherever a strict adherence to the laws of perspective would give to his objects a strange or unlikely look he frankly neglects it. But to Uccello perspective seemed, perhaps wrongly, to have an altogether different value. To him it appears to have been a method of recreating a visual world. That is to say, he took certain data of appearance from observation, and by handling them according to the laws of perspective he created a world, which, owing to the simplicity of his data and the rigid application of his laws, has far less resemblance to what we see than his contemporaries and predecessors had contrived by rule of thumb. Had he taken the whole of the data of observed form the application of the laws of perspective would have become impossible, and he would have been thrown back upon imitative realism and the literal acceptance of appearance. Such was indeed what happened to the painters of Flanders and the north, and such has become the usual method of modern realistic art. But nothing was more abhorrent to the spirit of 15th-century Florence than such an acceptance of the merely casual, and nothing is more fundamentally opposed to the empirical realism of a Van Eyck or a Frith than the scientific and abstract realism of Paolo Uccello.

This passion, then, for an abstract and theoretical completeness of rendering led Uccello to simplify the data of observed form to an extraordinary extent, and his simplification anticipates in a curious way that of the modern cubists, as one may see from the treatment of his horses in the National Gallery battle-piece.

It is one of the curiosities of the psychology of the artist that he is generally trying very hard to do something which has nothing to do with what he actually accomplishes; that the fundamental

quality of his work seems to come out unconsciously as a by-product of his conscious activity. And so it was in Uccello's case. If one had asked him what his perspective was for, he would probably have said that when once it was completely mastered it would enable the artist to create at will any kind of visual whole, and that this would have the same completeness, the same authenticity as an actual scene. As a matter of fact such a conception is unrealizable; the problem is too complex for solution in this way, and what happened to Uccello was that the simplifications and abstractions imposed upon his observation of nature by the desire to construct his whole scene perspectively, really set free in him his power of a purely æsthetic organization of form. And it is this, in fact, that makes his pictures so remarkable. In the Jacquemart-André picture, for instance, we see how the complex whole which such a scene as the legend of S. George suggests is reduced to terms of astounding simplicity; saint, horse, dragon, princess are all seen in profile because the problems of representation had to be approached from their simplest aspect. The landscape is reduced to a system of rectilinear forms seen at right angles to the picture plane for the same reason.

And out of the play of these almost abstract forms mainly rectangular, with a few elementary curves repeated again and again, Uccello has constructed the most perfect, the most amazingly subtle harmony. In Uccello's hands painting becomes almost as abstract, almost as pure an art as architecture. And as his feeling for the interplay of forms, the rhythmic disposition of planes, was of the rarest and finest, the most removed from anything trivial or merely decorative (in the vulgar sense), he passes by this power of formal organization into a region of feeling entirely remote from that which is suggested if we regard his work as mere illustration. As illustration the S. George is quaint, innocent and slightly childish; as design it must rank among the great masterpieces.

Two other pictures in the Jacquemart-André collection illustrate the same spirit of uncompromising æsthetic adventure which distinguishes one branch of the Florentine school of the 15th century, and lifts it above almost all that was being attempted elsewhere in Italy even at this period of creative exuberance.

Baldovinetti was at one time in close contact with Uccello, and of all his works the *Madonna and Child* in the Jacquemart-André collection is the most heroically uncompromising [PLATE II]. No doubt he accepted more directly from nature than Uccello did. He was beginning to explore the principles of atmospheric perspective which were destined ultimately to break up the unity of pictorial design, but everything that he takes is



MADONNA AND CHILD; BY ALESSIO BALDOVINETTI; TEMPERA ON CANVAS, 88 × 73 CM.



THE HOLY FAMILY, BY LUCA SIGNORELLI; OIL ON PANEL; 1'02 X '87M.

Three Pictures in the Jacquemart-André Collection

used with the same spirit of obedience to the laws of architectonic harmony. The spacing of this design, the relations of volume of the upright mass of the Virgin's figure to the spaces of sky and landscape have the unmistakable interdependence of great design. Only a great creative artist could have discovered so definite a relationship. The great mass of the rocky hill in the landscape and the horizontal lines of the Child's figure play into the central idea with splendid effect. Only in the somewhat rounded and insensitive modelling of the Virgin's face does the weakness of Baldovinetti's genius betray itself. The contours are everywhere magnificently plastic; only when he tries to create illusion of plastic relief by modelling, Baldovinetti becomes literal and uninspired. In his profile portrait in the National Gallery he relies fortunately almost entirely on the plasticity of the contour—in his late *Trinity* at the Accademia in Florence the increasing desire for imitative realism has already gone far to destroy this quality.

The third picture [PLATE III] which I have taken as illustrating my theme is not, it is true, Florentine, but Signorelli kept so constantly in touch with the scientific realists of Florence that he may be counted almost as one of them, nor indeed did any of them surpass him in uncompromising fidelity to the necessities of pure design. Certainly there is nothing of the flattering or seductive qualities of the common run of Umbrian art in this robust and audacious composition, in which everything is arranged as it were concentrically around the imposing mass of the Virgin's figure. The gestures interpreted psychologically are not on the same imaginative plane as the design itself. Signorelli was ill at ease in interpreting any states but those of great tension, and here the gestures are meant to be playful and intimate. As in the Uccello, the illustrative pretext is at variance with the design which it serves; and as in the Uccello, the design itself, the scaffolding of the architectonic structure, is really what counts.

THE DESIGNS FOR THE FIRST MOVABLE SCENERY ON THE ENGLISH PUBLIC STAGE (*continued*) BY WILLIAM GRANT KEITH

THE DRAWINGS IN THE CHATSWORTH COLLECTION FOR THE SCENERY OF "THE SIEGE OF RHODES", WITH THE PROSCENIUM.

THE above drawings, six in number, are kept with the collection of designs for masque scenery by Inigo Jones contained in two boxes in the library at Chatsworth. The design for the first scene of the opera is in box "A", while the five remaining drawings are in box "B".

Up to the present time these drawings have been taken to be designs for scenery for the Earl of Orrery's play, "The Tragedy of Mustapha", and they are thus described in the MS. catalogue of the collection: "Designs, mainly if not entirely, for Mustapha". This play, produced at Court on the 18th. of October, 1666,¹⁶ was mounted by Webb, as is proved by various designs by him for its scenery contained in this same box "B". None of the designs for the scenery of "The Siege of Rhodes" bears the title of the piece, and, as in two instances scenes in both plays have similar settings—(1) a town besieged, and (2) the headquarters of an encamped Turkish army—it is not surprising that the two sets of drawings have hitherto been confused. At first sight, certain of the sketches for the scenery of "The Siege of Rhodes" might well be taken for alternative designs for scenes in Orrery's play.

The six drawings which I have identified with "The Siege of Rhodes" are all finished in pen-and-

ink, and are executed to two scales. The design for the proscenium is drawn to a scale of $\frac{1}{8}$ in. to the foot, while the five scenes are sketched to just twice this scale, viz., $\frac{1}{4}$ in. to the foot. All the drawings have been squared off in order to simplify the setting out of their proportions to full size. The squares in each case represent a foot.

It need scarcely be added that in checking and comparing the measurements of the various drawings it has to be borne in mind that Webb was working before the days of the machine-divided scale, and allowance must therefore be made for slight inaccuracies of setting out.

THE PROSCENIUM (Chatsworth collection, box B, drawing No. 53) [PLATE I, A].—This drawing bears no title, and the only note upon it is the following, written in Webb's hand:—

Because I cast the odd 4 inches to one end, ye middle of ye compartment falls not upon one of the square lines, though in ye middle of the roome.

The correction evidently was intended to serve as a reminder when it came to setting out the front to full size. The term "compartment" used by Webb here is applied to the shield-shaped ornament in the centre of the frieze. The breadth of the front over all is 22 feet 4 inches. The height from the stage floor to the top of the cornice is 11 feet, and this is the very figure mentioned by D'Avenant in the epistle "To the Reader", already quoted.

D'Avenant's description of this front is, fortunately, a very detailed one, and I now give a full

¹⁶ Evelyn, *Diary, &c.*, ed. 1850, Vol. II, p. 18.

Designs for First Movable Scenery on English Public Stage

transcription of it, taken from the first edition of the opera :—

The ornament which encompass'd the scene consisted of several columns of gross rustick work, which bore up a large freeze. In the middle of the freeze was a compartment, wherein was written RHODES. The compartment was supported by divers habiliments of war; intermix'd with the military ensignes of those several nations who were famous for defence of that island; which were the *French, Germans and Spaniards, the Italians, Avergnois and English*. The renown of the English valour made the Grand Master Villiers to select their station to be most frequently commanded by himself. The principal enrichment of the freeze was a crimson drapery, whereon several trophies of arms were fixt, those on the right hand representing such as are chiefly in use amongst the western nations; together with the proper cognizance of the Order of the *Rhodian Knights*; and on the left, such as are most esteem'd in the eastern countries; and on an antique shield the crescent of the *Ottomans*.

If comparison now be made between Webb's design and the above description no doubt can be entertained of the identity of the drawing, for except that the title "Rhodes" does not appear on the shield in the centre of the frieze, the composition is, line for line, in full agreement with D'Avenant's text.

Taking the design in detail, we see that Webb's frieze is supported by the rusticated columns described by D'Avenant. The background of the frieze consists of drapery, caught up at either side of the proscenium opening, down whose sides its ends hang halfway. This is the "principal enrichment" of the text. In the centre is the "compartment", or shield, "supported by divers habiliments of war; intermix'd with military ensignes". On one side of this centre-piece we find a round-shaped shield bearing upon it a cross—"the proper cognizance of the Order". As a background to the shield can be made out the pieces of armour, the sword, and the battle-axe, "chiefly in use amongst the western nations". On the other side of the "compartment" is represented the "antique

shield" displaying "the crescent of the Ottomans", and behind are arranged the scimitars, the bow, and quiver full of arrows, symbolizing the arms "most esteem'd in the eastern countries".

It is a most effective composition. The rusticated columns give the front an appearance of great strength, and taken in conjunction with the symbolism of the frieze decoration, the design

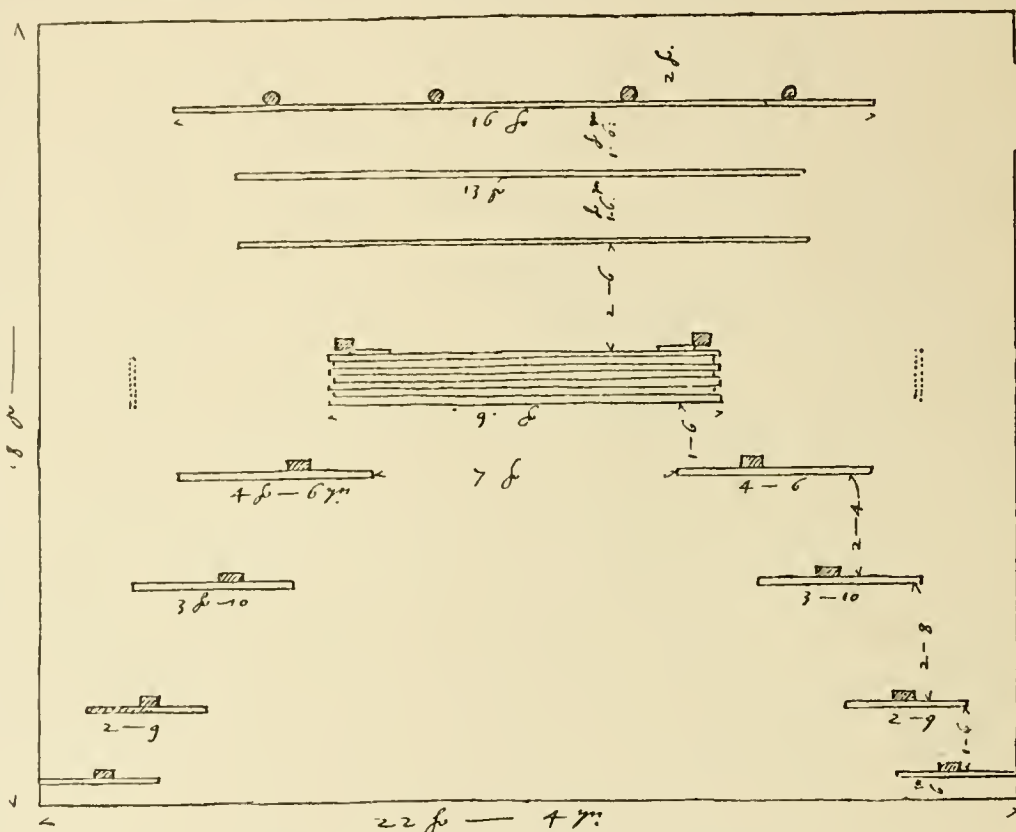
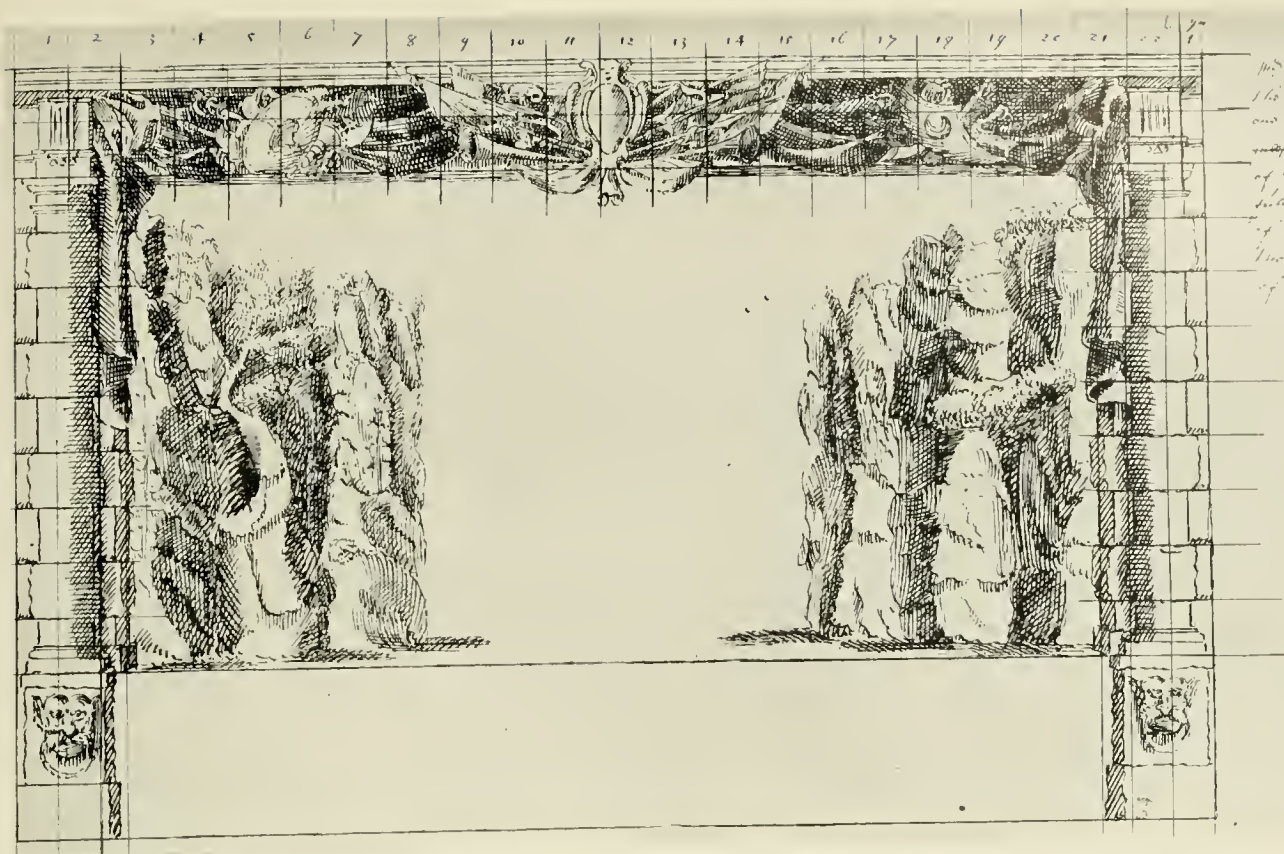


FIGURE 1.—PLAN OF THE STAGE AT RUTLAND HOUSE

forms an entirely admirable framing for the scenes of war in which the opera is laid.

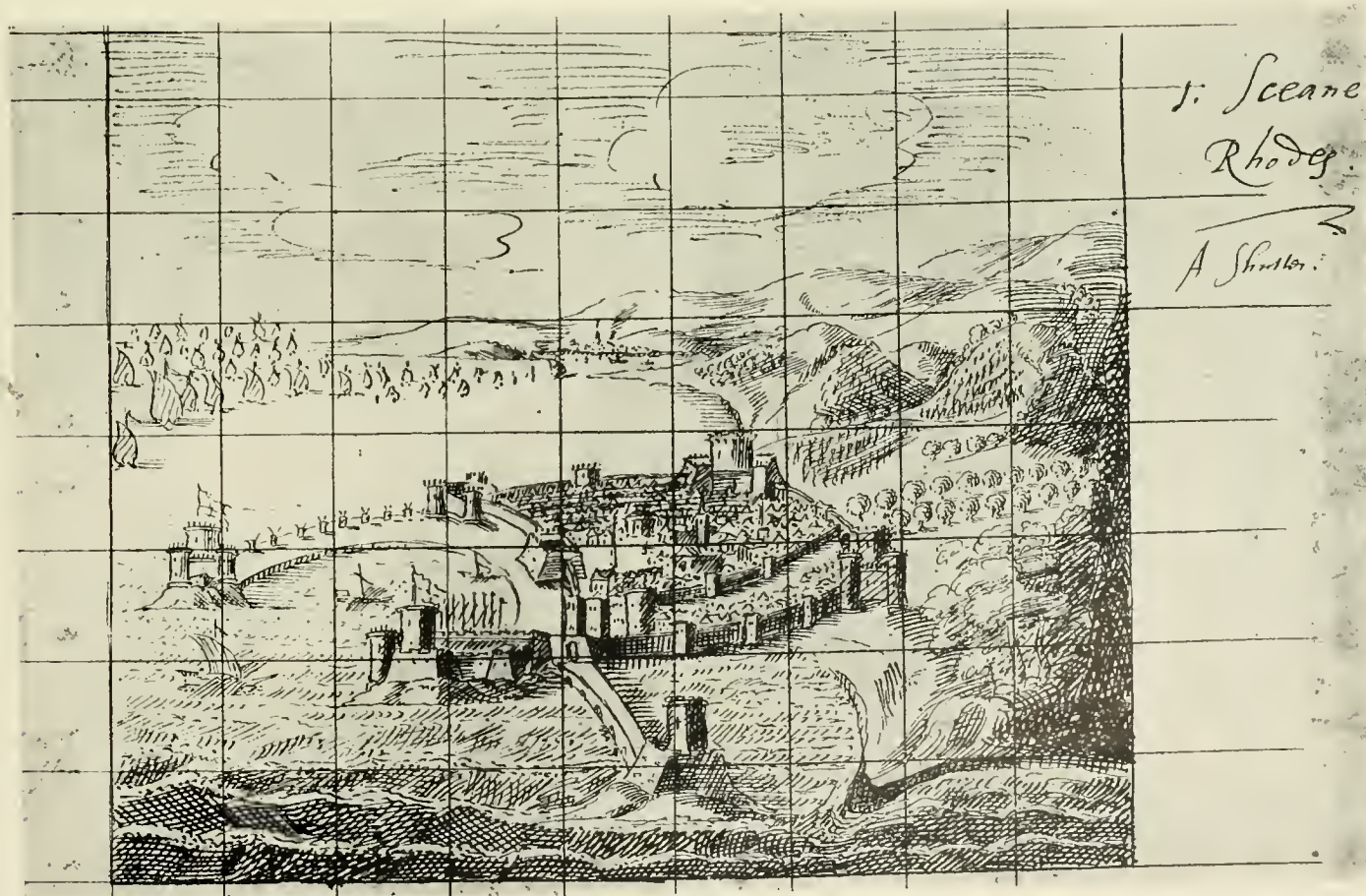
If no further connexion could be traced between the mounting of the opera and the masques of Inigo Jones than the evidence of the design before us, the relationship would still be a strong one. The use of symbolic decoration in the frieze; the drapery with which it is "enrich'd"; the inscribing of the title of the piece upon its central "compartment"; all find their counterpart in the masque proscenia.

THE SIDE SCENES.—The side scenes here sketched in perspective within the proscenium were single, fixed ones, and consequently remained unchanged throughout the performance. In the later masques these scenes were arranged in sets of shutters in an exactly similar manner to the back scenes, enabling them to be changed as frequently as the latter. Naturally this system took up a good deal of room,



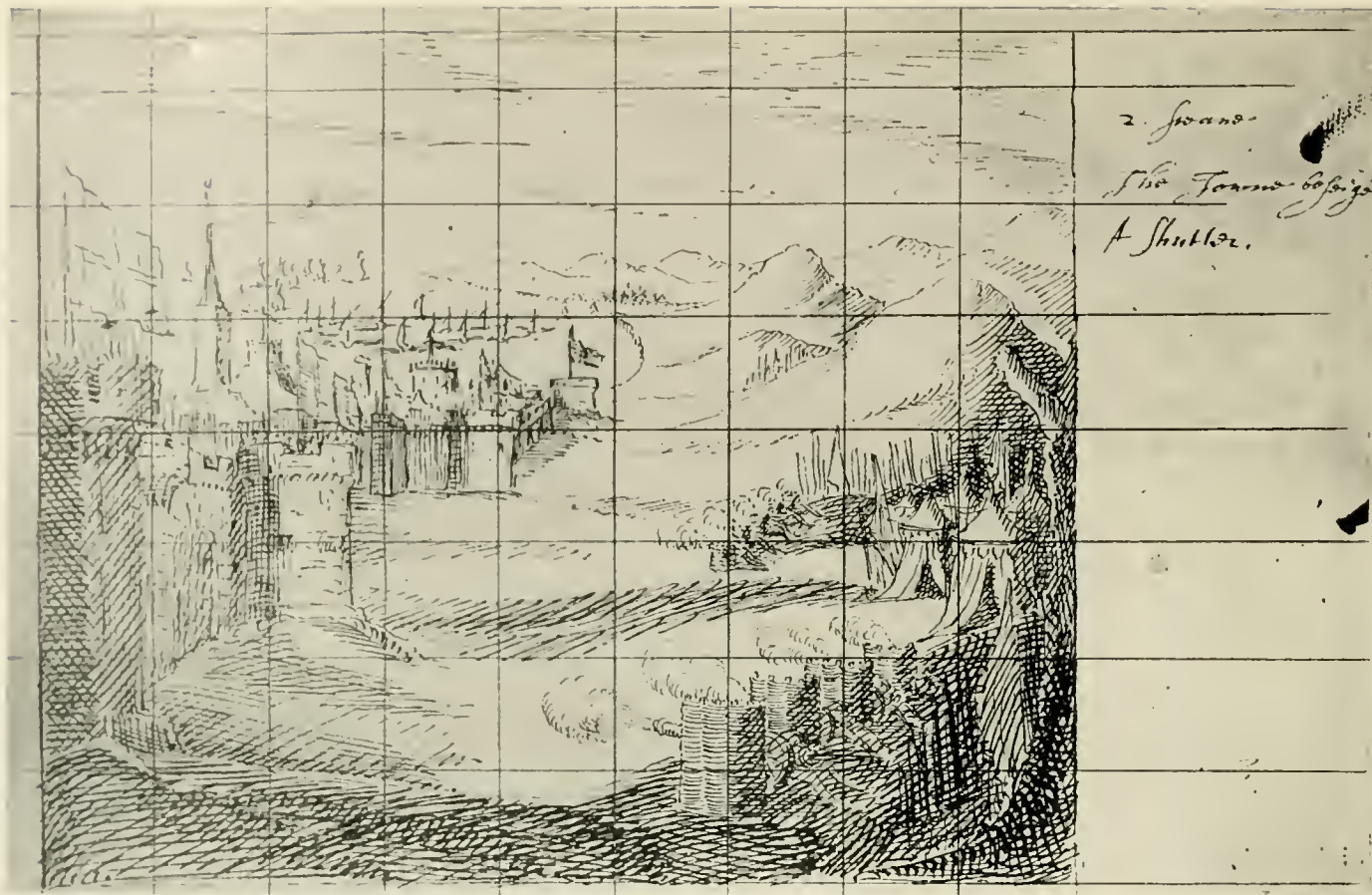
The design of the
the side 4. wings
and side 4. wings
of 12 long continued
sally out upon and
of the towers built
through the ground
of the water.

(A) PROSCENIUM AND SIDE SCENES



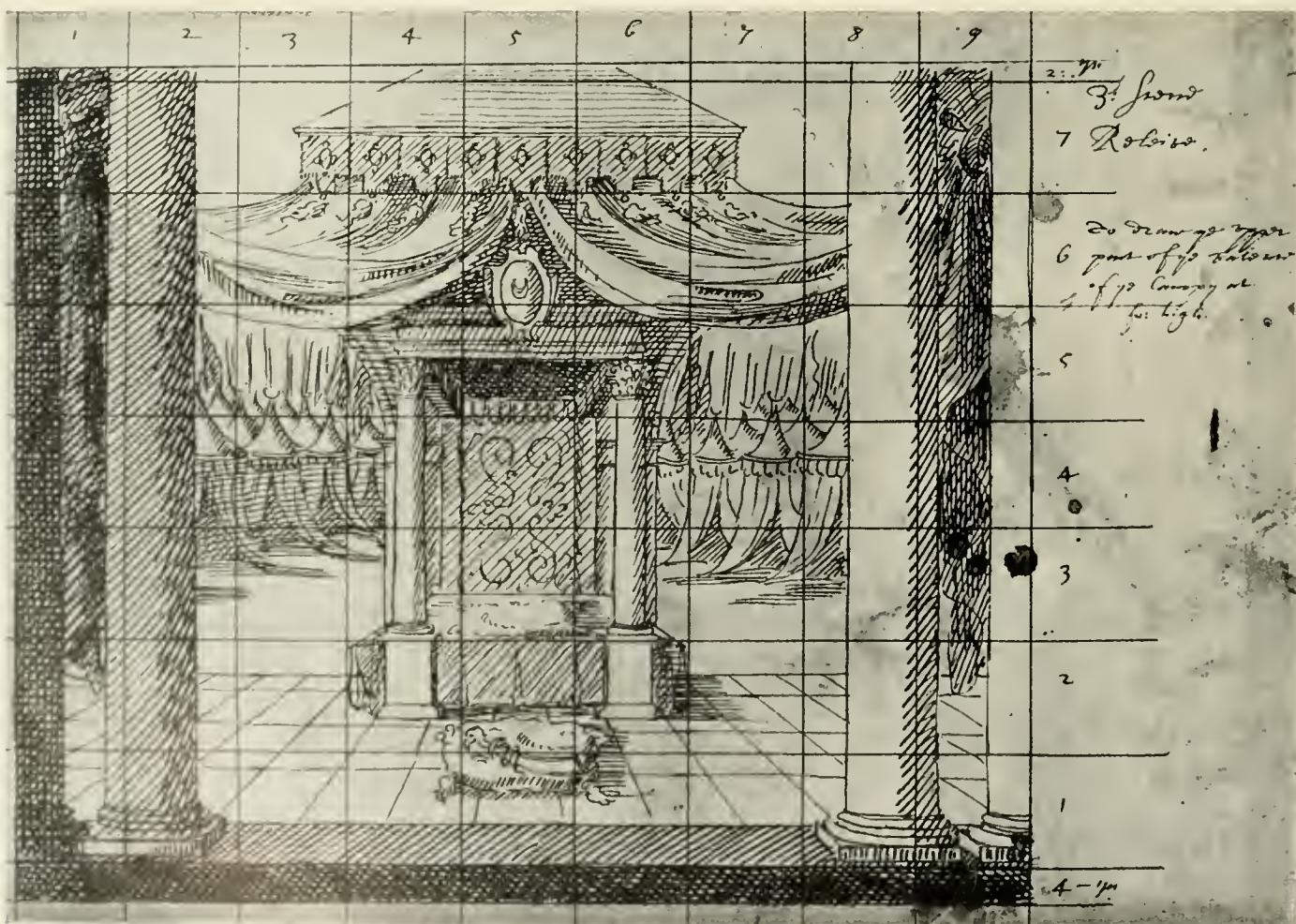
J. Scene
Rhodes
A Shutter.

(B) ACT I, SCENE I



2. *Swand*
The Town of Coligny
A Shutter.

(C) ACT II, SCENE I



2. *Swand*
*7. *Relievo.**

20 Drums upon
6 part of 12 canvas
of 12 canvas at
1 ft. high.

5

4

3

2

1

4-1/2

(D) ACT III, SCENE I

Designs for First Movable Scenery on English Public Stage

so that restrictions of space quite precluded their provision in the present instance, where the total stage depth was but 18 feet. Even without the corroboration of the plan and section in the Lansdowne MSS., the fact that the side scenes were fixed may be deduced from the text of the opera, for it is only in the note on the setting for the first entry that any mention of side scenes is made. They are thus described by D'Avenant :—

The curtain being drawn up a lightsome sky discov'ring a maritime coast, full of craggy rocks, and high cliffs, with several verdures naturally growing upon such scituations . . .

Webb's drawing answers exactly to this description. From his sketch, too, we can see that they were arranged in three pairs, and this is in agreement with the plan and section of the stage [FIGURES 1, 2].

SCENE I, ACT I (Chatsworth collection, box A, drawing No. 13 (b)) [PLATE I, B].—Of the various drawings under consideration, this is the only one which bears a direct clue to its identity, for Webb's title runs : "1 : sceane. Rhodes. A shutter". It is the design for the back scene used throughout Act I, and, like the four other scenes, measured 9 feet in length, and 7 feet 6 inches in height.

The scene represented is a bird's-eye view of the city and harbour of Rhodes, and the gap in the rocky coast through which we look at the various scenes in the play makes in this instance, at any rate, an appropriate environment. D'Avenant thus describes the setting :—

The curtains being drawn up, a lightsome sky appear'd, discov'ring a maritime coast, full of craggy rocks and high cliffs, with several verdures naturally growing upon such scituations ; and afar off, the true prospect of the City RHODES, when it was in prosperous estate ; with so much view of the gardens and hills about it as the narrowness of the room could allow the scene. In that part of the horizon, terminated by the sea, was represented the Turkish fleet, making towards a promontory, some few miles distant from the town.

Webb's view of Rhodes is a remarkably true one. Owing to the scale of execution his sketch must not be examined too closely in regard to detail ; but so far as the general lay-out and disposition of the town and harbour go, it is evident that he had based his drawing on topographical authority. As a matter of fact, among the various views of Rhodes available to him, his sketch bears likeness to both Meisner's¹⁷ and Camotti's¹⁸ illustrations of the city.

Rhodes is here viewed from the north, and we get a panoramic view of the island coast stretching southwards, while in the offing appears the Turkish fleet. The harbour contains some Rhodian shipping, its entrance being guarded by the Windmill Tower and the Tower of France, with Fort S. Nicholas at the end of the mole running northwards from the town. Rhodes was divided into eight sections, held by as many bodies of knights representing the various nations belonging to the

order, and we can make out in Webb's view the bastions guarding the different sections. The bastion of England, which played an important part in the siege, was on the south wall of the city, and there is no mistaking it here, for Webb has made it to dwarf all the others. The Windmill Mole, forming the western arm of the harbour, was so named because of the windmills ranged along its entire length, and Webb does not omit to represent them.

In the opening act of the opera for which this scene forms the background, the Admiral of Rhodes appears before Villerius, the Grand Master, and announces the approach of the Turkish fleet :—

*Adm. Arm, arm, the Bassa's fleet appears :
To Rhodes his course from Chios steers ;
Her shady wings to distant sight,
Spread like the curtain of the night.
Each squadron thicker and still darker grows ;
The fleet like many floating forrests shows.*

Villerius then gives directions for the defence of the city, and the Admiral departs to take charge of his fleet. The super-hero Alphonso, "so young and guiltless too", is next introduced and Villerius tells him

That kings mean seldome what their states-men do
—that they may expect no help from Europe in the approaching struggle.

The whole of the action here takes place within the city, but Webb's scene is of Rhodes seen from without, for in this instance, as in all, save one, of the later acts, the scenery serves simply as an illustration of the action, and not its actual setting.

SCENE I, ACT II (Chatsworth collection, box B, drawing No. 58 (b)) [PLATE II, C].—This shutter forms the back scene throughout Act II. Webb entitles it "2 : Sceane. The Towne besiege[d]. A Shutter". Here we have a picture of the commencement of the siege. D'Avenant describes it as " . . . the City, Rhodes, appears beleaguer'd at Sea and Land". It is a landward view of the town, seen from the south-east. On the nearest bastion of the city wall flies the flag of the Rhodian Knights, whose cross we have already seen on their shield in the proscenium frieze. Facing the southern walls is an encampment of the Turkish army, with its artillery delivering a cannonade, while out in the bay a blockading force of the invaders' fleet may be seen manœuvring.

It is in this, and in the succeeding acts, that the maritime coast, through which the scenes are viewed, becomes incongruous.

This scene is made to serve the double purpose of a setting for the Rhodian and the Turkish camp. It opens with a meeting between the Grand Master and his Admiral who discuss the situation. A colloquy of a similar nature regarding Turkish affairs next takes place between Solymán and his "bassa" Pirrhus, ending with the decision of the Sultan to make an assault upon the city. Lanthe, the heroine, wife to Alphonso, now makes her first

¹⁷ Dan. Meisner, *Thesaurus Philo-Politicus, &c., tertia pars.*, 1625, 4°.

¹⁸ G. F. Camotti, *Rodi Città*, Venice, 1571.

Designs for First Movable Scenery on English Public Stage

appearance, being led into the Sultan's presence by Mustapha, another "bassa". She has been captured by the Turkish fleet on her way from Sicily to rejoin her husband who is the guest of the Grand Master. The Sultan gives her a passport to the Rhodian lines, and offers for both her husband and herself a safe passage home. This offer later leads to an estrangement between the pair.

SCENE I, ACT III (Chatsworth collection, box B, drawing No. 60 (b)) [PLATE II, D].—This is the opening scene of the third act. Webb entitles it "3: Sceane. Releive", and beneath he adds the following unfinished note regarding a detail of the canopy over the pavilion:—

To draw ye upper part of ye valence of ye canopy at . . . fo : high.

In order to show this scene, the back shutter set for Act II opening in the middle, the two halves were run back right and left, and this explains D'Avenant's description of the change from the previous act, for he says:—

The further part of the scene is open'd, and a Royal Pavilion appears display'd, representing Solyman's imperial throne; and about it are discern'd the quarter's of his bassa's, and inferior officers.

The above note clearly identifies Webb's drawing, for beneath the pavilion canopy, on a "compartiment" fixed in front of the canopy of the throne, can be seen the "crescent of the Ottomans", while on the ground in front of the throne lies a cushion bearing a scimitar, both crescent and scimitar symbolizing the Turk. Behind the pavilion on either side are the tents of the "bassas and inferior officers".

The "Royal Pavilion" here is, of course, the headquarters of the Turkish camp, forming the background for a council of war between the Sultan and his chiefs. Solyman plans the assault foreshadowed in the previous act, and decides to build a castle upon Mount Philermus, a hill to the south of the town.

The second scene in this act returns to the Rhodian camp, and for its setting the back scene is changed to that first used in Act II, viz., Rhodes "beleaguer'd at Sea and Land".

The preceding scenes have been described by Webb as "shutters", but here he makes use of the term "releive". These "releive" scenes, or scenes in relief, were apparently used when a greater effect of distance was required than could be rendered on a single back shutter, or flat, and they consequently were of composite form. Lacking detail drawings showing their working, the make-up of these scenes cannot precisely be determined, but an examination of the drawings now under consideration gives us a pretty strong clue to their disposition. They were in common use in Inigo Jones's masques, and in the plan of the stage for "Salmacida Spolia" they occupied the same position, i.e., between the back shutters and the back

cloth. I have indicated their place on the key plan and section of the Rutland House stage [FIGURES 3, 4].

So far as the make up of this particular scene is concerned it may very well have been arranged in this manner. The coupled columns on either side of the scene were probably cut out on the first "releive" frame [G I, FIGURES 3, 4], while the canopied throne, its foreground, and the background of tents, might have been painted on the second one [G 2, FIGURES 3, 4].

Various schemes of arrangement would be feasible in a stage of this nature, and it is quite possible that the back cloth may have entered into the composition of these scenes. It would have been possible also to use a special back shutter in their make up, and the fact that an extra shutter has actually been provided by Webb seems significant.

SCENE I, ACT IV (Chatsworth collection, box B, drawing No. 58 (a)) [PLATE III, E].—This design, like that just considered [PLATE II, D], is for a scene in "releive". It is the opening scene of the fourth act, and Webb entitles it: "4. Scene. Rele[ive]". The piece is thus described by D'Avenant:—

The Scene is vary'd to the Prospect of Mount *Philermus*: Artificers appearing at work about that Castle which was there, with wonderful expedition, erected by *Solyman*. His great army is discovered in the Plain below, drawn up in *Battalia*, as if it were prepar'd for a general Assault.

The drawing bears out this note as nearly as its scale will allow. In the background, on the right, we see Mount Philermus, crowned by its castle, and though, naturally, the sketch is too small for Webb to show us the "Artificers" at work, there can be no doubt about the Turkish army, whose disposition he has most minutely rendered. In the middle distance, on the right, are the tents of the Turkish encampment, while beyond the city wall can be made out the curving line of a bay.

The opening scene for which this shutter forms the background is a very short one, and in it appear the Sultan and his two chiefs Pirrhus and Mustapha. To clothe the second scene, wherein Alphonso and Ianthe take the chief part, the shutter representing Rhodes "beleaguer'd", designed for the second act, is brought into use for the third time.

The remarks made concerning the composition of the preceding "releive" design equally apply here. The present scene might very well have been made up of three separate parts, of which the city wall and the immediate foreground would form the first; the hilly background, the second; the sky, the third. In this connexion it will be observed how the city wall and foreground are very heavily shaded; so much so, indeed, as practically to cut the drawing into two parts.

SCENE I, ACT V (Chatsworth collection, box B, drawing No. 59 (b)) [PLATE III, F].—Here we have the design for the first scene of the fifth and last act. Webb describes it as: "5: Sceane. The

4. Jones
Robt.

5

6

3

5

4

3

2

1

W. J. P.

(E) ACT IV, SCENE I

5. Jones
The Town
generally a front
of buildings at the
end of the building

a shelter

(F) ACT V, SCENE I

Designs for First Movable Scenery on English Public Stage

town generally assaulted, especially at the English Bulwarke. a Shutter". The drawing tallies exactly with D'Avenant's description, which runs :—

The scene is chang'd into a Representation of a general Assault given to the town; the greatest fury of the Army being discern'd at the English Station".

Webb here represents the city as seen from the west, and the Turkish troops are shown advancing in solid bodies in an attempt to take the town by storm. On the right, scaling ladders are in position, while a belfry is being drawn up to the same point, evidently the "English Bulwarke", upon which the enemy was concentrating his attack. In order to vary his landward view of the city Webb has in this instance thrown topographical accuracy to the winds, for the English bastion was actually in the centre of the southern wall of Rhodes, and could not have been seen from this side. The square tower in the centre of the picture is presumably intended for the Tower of France, while on the extreme left stands the S. Nicholas Tower at the end of its mole, off which appears the blockading fleet.

In his sketch Webb responds with spirit to the excitements of the scene, which opens with the entry of Pirrhus, calling :

Traverse the cannon ! Mount the batt'ries higher !
More gabions, and renew the blinds !
Like dust they powder spend

Enter Mustapha.

Must. More ladders, and reliefs to scale !
The fire-crooks are too short ! Help, help to hale !
That battlement is loose, and strait will down !

That rampire shakes, they fly into the town.

Solyman himself then comes forward and takes charge of the operations :

Those plat-forms are too low to reach !
Haste, haste ! Call Haly to the breach !

As in the second act, one shutter has to do duty for both sides in this encounter, for the stage is next held by Alphonso "with his sword drawn", and to him comes the Admiral, who, after hailing him as the hero of the day, breaks the news that Ianthe "At th' English bulwarke wounded lies". They go off, and Pirrhus, the Sultan's chief, enters, telling of defeat.

The "Prospect of Mount Philermus", first seen in the previous act, is used as the background for the second scene, in which Solyman delivers a soliloquy ; expressing anger at the behaviour of his troops, and vowing further vengeance against the Rhodians.

For the third and final scene the shutter showing Rhodes "beleaguer'd" is in use for the fourth time.

Villerius, the Grand Master, his Admiral, and the wounded Ianthe now enter. In the stage directions for this scene we have the only mention of costume in the play, for we are told that the heroine is attired in her nightgown, and that "a chair is brought in". Alphonso, too, has wounds to show, and is "led in by two Mutes"; the curtain falling on the recon-

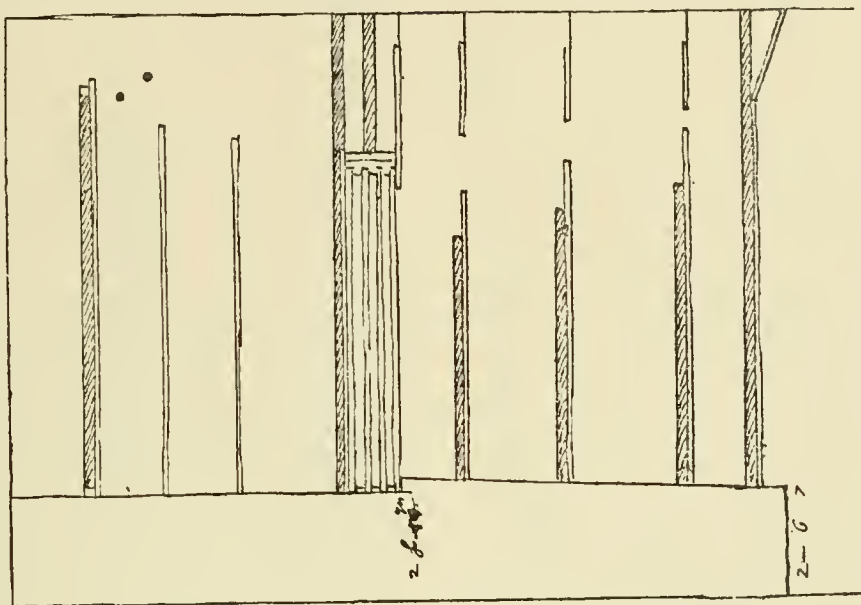


FIGURE 2.—SECTION OF THE STAGE AT RUTLAND HOUSE (FIG. 1)

ciliation of hero and heroine.

Concluding as it does with the fate of Rhodes still undecided, the first part of the opera as given at Rutland House can by no means be said to be complete in itself. We last see the Sultan prophesying the destruction of the stubborn town, but it is left to the imagination of the auditors to picture its result. D'Avenant no doubt felt that this instalment was all that his stage could accommodate. When the opera was produced at the Duke's theatre in Lincoln's Inn Fields some five years later, we find it completed by the addition of a second, besides the enlargement of the first part. Four more characters were added to the cast, while three new scenes were introduced, bringing their total to eight. Such a production was entirely beyond the limits of the Rutland House stage.

PLAN AND SECTION OF THE STAGE AT RUTLAND HOUSE (Lansdowne MSS., British Museum, No. 1171, folios 11 and 12).—These two drawings are on separate consecutive sheets; the plan [FIGURE 1] being drawn on folio 11 *verso*, and the section [FIGURE 2] on folio 12 *recto*. They bear no title, and beyond the dimensions figured on them are without notes of any kind. Both drawings are executed to a scale of $\frac{1}{4}$ in. to a foot, and in this respect agree with the elevation of the proscenium [PLATE I, A]. It is indeed fortunate that Webb

Designs for First Movable Scenery on English Public Stage

has figured up the plan so fully, and, as the section is drawn to the same scale, if they be now examined in the light of the information obtainable from the Chatsworth drawings, it will, I think, be granted without reservation that we have before us, in this plan and section, the stage upon which "The Siege of Rhodes" was mounted.

Taking the main dimensions first, we find on comparing the plan [FIGURE 1] with the elevation of the proscenium [PLATE I, A] that they coincide, for each stage front measures exactly 22 feet 4 inches. If the identification could be carried no further, surely on the strength of this coincidence alone, the relationship between the drawings might very well be established; but more evidence is forthcoming. D'Avenant, it will be remembered, in speaking of their small allowance of stage room, says they were "confin'd to eleven feet in height", and this is exactly the height from the front line of the stage floor to its roof as shown in the section [FIGURE 2].

Comparing the section with the elevation of the proscenium, a slight discrepancy between the two drawings is observable, for the height of the stage floor above the floor of the room is shown in the former to be 2 feet 6 inches, while in the latter it measures 3 feet. In sketching the proscenium front Webb evidently had made no allowance for the slight rake from back to front in the stage floor. The highest point of this floor as shown in the section is 2 feet 10 inches, thus giving a rake of 4 inches.

As regards the depth of the stage, D'Avenant states rather loosely that it was "about fifteen"; from the plan, however, we find that it actually measured 18 feet.

Turning to the scenery, we have final evidence of identity. The plan and section show back shutters 9 feet in length and 7 feet 6 inches in height, and the five scenes [PLATES I—III] are all of this exact scale.

The stage at Rutland house was indeed a "cup-board scene", but in spite of its miniature scale Webb has worked out its proportions as carefully as if it had been a full-size stage for a masque or play at court.

The extreme width of the proscenium opening as shown on plan is 16 feet 10 inches, while its height is 9 feet. The stage floor is divided into two equal parts at the first line of the back shutters, the back part of the floor being sunk 4 inches below the level of the forepart. The side scenes recede at an angle of 50 degrees with the front line of the stage floor. Webb's figures being so clearly written, it is unnecessary to give here the other dimensions of the stage, whose various parts I have indicated on the key plan and section [FIGURES 3, 4].

Being entirely concerned with the scenery in this sketch plan and section, Webb, unfortunately, has not indicated "the places of passage reserv'd for

the musick", for which D'Avenant says allowance had to be made in planning the stage; but in the official account of the first production at Rutland House, contained in the state papers already cited, we find a clue to the position of the orchestra. For in the description there given of the stage it is stated that: "The Musick was aboue in a loouer hole railed about and couered with sarcenetts to

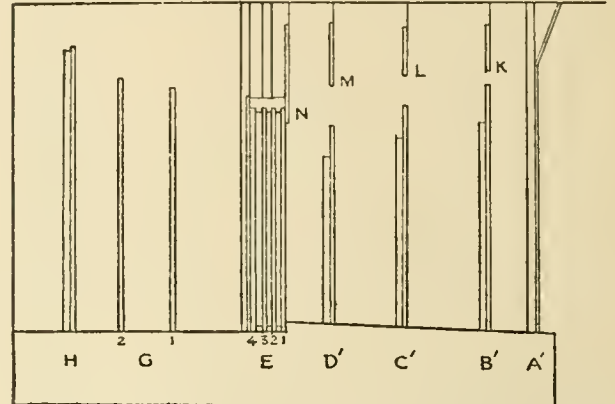


FIGURE 3.—KEY TO SECTION OF RUTLAND HOUSE STAGE (FIG. 2). A': Backing to proscenium. B', C' D': The side scenes. E, 1, 2, 3, 4: The back shutters. G, 1, 2: The "releve" scenes. H: The back cloth. K, L, M, N: Upper scenes.

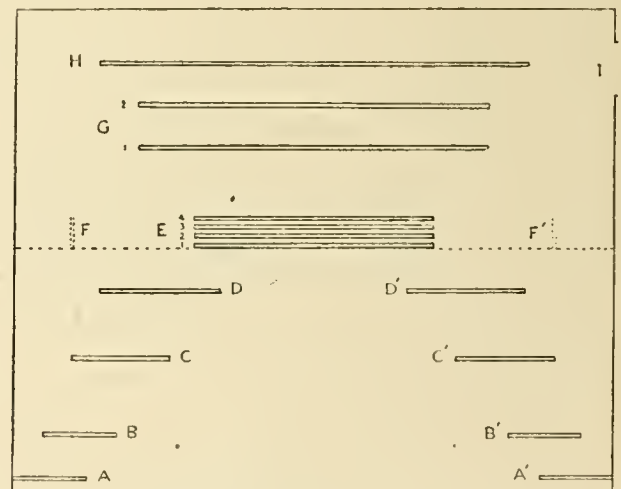


FIGURE 4.—KEY TO PLAN OF RUTLAND HOUSE STAGE (FIG. 1). A, A': Backing to proscenium. B, B'; C, C'; D, D': The side scenes. E, 1, 2, 3, 4: The back scenes, or shutters. F, F': Stops for the back shutters. G, 1, 2: The "releve" scenes. H, The back cloth. 1, Entrance to stage.

conceale them . . .". Now surely this can but mean that the orchestra sat in a room provided for it above the stage roof, and the "loouer hole" through which the music was heard would thus have appeared above the proscenium arch. No place could have been allotted to the musicians on the stage before us, that much is certain, and yet "places of passage" through it had to be arranged for them. These "places of passage" would

Designs for First Movable Scenery on English Public Stage

doubtless have taken the form of light wooden stairways.

If economization of space had not been the chief consideration in this production, Webb no doubt would have extended his stage floor in front of the proscenium, and arranged seating for the orchestra upon this extension in the fashion adopted in the masques years before.¹⁹ Such an arrangement, however, would have eaten into the seating accommodation of the house, already small, and as the productions had to be made to pay their way, the stage had necessarily to be of the smallest possible dimensions.

If, as I have suggested, the orchestra was indeed placed in a room above the stage roof, and all the evidence supports this supposition, the Rutland House stage is again remarkable as having foreshadowed the adoption of this position for the orchestra in at least one London theatre of the

of this theatre during a performance of Elkannah Settle's "Empress of Morocco".²⁰ The openings of the music room are seen to be draped here, as was the case at Rutland House.

The Rutland House stage was in reality a simplified form of Inigo Jones's masque stage of the most developed type. And on coming upon Webb's plan and section in turning over the drawings in the thin folio in the Lansdowne MSS., they might easily be taken (as from Peter Cunningham's day they hitherto have been) for a design for a masque stage by Inigo Jones. For its immediate prototype we must turn to the stage designed for "Salmacida Spolia", and except in so far as restrictions of space and the lesser requirements of the opera caused Webb to make certain modifications, the Rutland House stage is otherwise exactly modelled on it.

It was only lack of space which made Webb reduce his side scenes here to three. The "Salmacida Spolia" stage had four, and this was their usual number. For the same reason the side scenes had to be single. But in other respects, in their general arrangement and proportioning the two stages are in agreement, and perhaps the most important point in their resemblance lies in the fact that they are both picture stages pure and simple. That is to say, in each case the stage was contained entirely within the proscenium, by which it was completely framed. In this respect the "Salmacida Spolia" stage shows a divergence from the earlier type of masque stage whose floor projected some distance into the auditorium.

In mounting "The Siege of Rhodes" Webb is thus shown to be following closely on the lines of the most developed stage type evolved by his master. It was not for his stage alone, however, that Webb was indebted to Inigo Jones, for in the designs for the scenery of the opera it can be clearly seen whence his inspiration came. His style of composition and even his draughtsmanship, though they by no means equal, are obviously modelled on that of his master.

There can be no question, then, of any borrowing from the theatre either of Italy or of France, so far as Webb's part in the production of D'Avenant's opera is concerned. The evidence provided by these drawings entirely dissipates the theory of foreign influence over its mounting. The Rutland House stage came in a direct line of descent from the stage of Inigo Jones, whose form it carried on unchanged. To the already great historic interest of "The Siege of Rhodes" we can now unquestionably add the fact that its production witnessed the transplantation of the principles of the masque stage to the public theatre in England. Thus Inigo Jones, "the father of

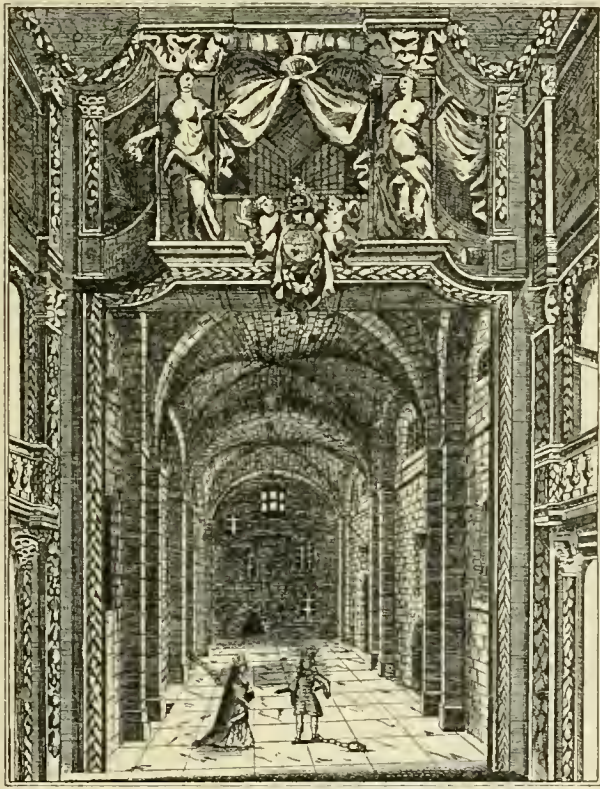


FIGURE 5.—THE DUKE'S THEATRE, DORSET GARDENS.

Restoration. For in the Duke's theatre in Dorset Gardens, opened by D'Avenant's company some three years after his death, the music room was placed on the level of the proscenium arch, beyond which its front projected in the form of a three-sided balcony. This is clearly shown in the annexed illustration [FIGURE 5] which gives a view of the interior

¹⁹ This was the position of the orchestra on the stage arranged for the pastoral of "Florimene", produced at Whitehall in 1635. A sketch plan of this stage by Inigo Jones is in the Lansdowne MSS. (No. 1171).

²⁰ The illustration is reproduced from the plate in Wilkinson's *Londina Illustrata*, engraved from the view in the book of Settle's play.

Designs for First Movable Scenery on English Public Stage

English architecture", becomes the father of English stagecraft, a title hitherto only partially ceded to him.

Webb's hand in this transplantation must by no means be underestimated. It is evident from his drawings that he had the mechanism of his master's stage at his fingers' ends. He was no mere copyist, however, for in mounting "The Siege of Rhodes" he was confronted with a new problem which he successfully solved. D'Avenant, knowing Webb's worth, did not omit to make full acknowledgment of his services, and he records his indebtedness to him in these generous terms:—

We conceive it will not be unacceptable to you if we recompence the narrowness of the room, by containing in it so much as could be conveniently accomplisht by art and industry: which wil not be doubted in the scenes by those who can judg that kind of illustration & know the excellency of Mr. *John Webb*, who design'd and order'd it".

Webb's connexion with D'Avenant did not end with the production of "The Siege of Rhodes". I can bring forward no absolute proof of his having

been employed by D'Avenant in later productions for the public theatre, but it is very significant that when court entertainments were revived after the blank period caused by the calamities of 1665 and 1666, it was Webb who was called in to mount "The Tragedy of Mustapha", given by D'Avenant's company at Whitehall on the 18th of October 1666. This is proved by the drawings for its scenery in the collection at Chatsworth, to which reference has already been made. Significant, too, is the fact that this play was first produced at D'Avenant's theatre in the previous year.

I shall say no more now regarding this production than that in its mounting, as in "The Siege of Rhodes", we find the earlier stage type still in use; showing that Webb carried on the traditions of stagecraft of Inigo Jones, as it had been left to him to carry on the traditions of his architecture; a fact hitherto unrecorded in the history of the development of the English theatre.

(Concluded.)

TURNER IN ROME—II BY THOMAS ASHBY

IN continuation of my previous article on the subject of Turner in Rome,¹ I propose to deal somewhat more in detail with certain of his drawings which are especially interesting as records of scenes that have now been greatly altered, or have indeed been transformed to such an extent that they are now difficult to recognize. I shall not attempt to strike a balance of profit and loss: sometimes, as in the case of the investigations on the Forum and on the Palatine, our knowledge of ancient Rome has gained so immensely, that we may not legitimately regret for long the loss of picturesqueness that some of us may feel: in other cases the removal of buildings of little or no artistic value or interest has enabled us to see far more clearly what is of real importance. In other cases again, as I said before, there is no doubt that here, as elsewhere, grave mistakes have been committed. In the preface to an excellent list of the monuments of Rome² (and this has been taken to mean not only, nor even mainly, buildings of the classical period, but edifices, and relics of edifices, of the middle ages and the renaissance, and of the baroque style as well—in short, anything whatsoever, that, whether for its artistic beauty or for its historic interest, either ought not under any conditions to be destroyed or removed, or at least should not be so dealt with unless reasonable cause can be shown and proper deliberation has taken place) the committee of the society which is

responsible for the publication have put the case so plainly and fairly that I cannot do better than quote a portion of their remarks: "Above all, the authorities had no clear idea of what Rome, now called to be the capital of Italy, was bound to become: they did not perceive the wisdom of maintaining in the old city the characteristics which centuries had impressed upon it, and preparing for the new life a more appropriate and untrammelled field of expansion. The new constructions, as everyone recognizes to-day, ought to have been directed towards a single district of the environs, that is to say, the high ground between Porta S. Giovanni and Porta Salaria. Instead, private speculators were permitted to create new quarters at every point of the circumference, and they were actually encouraged to do this by the distribution round the circle of the more important public buildings. By this means the old Rome was enclosed like a kernel in the new: and hence arose the necessity of crossing it in every direction by great arteries of communication; while its physical conformation and the infinite number of its monumental buildings make it the city which of all others is the least easy to cross. Hence came an enormous expenditure to obtain a mediocre result, which at the best represents an unsatisfactory compromise between the demands of the borough engineer and those of the artist and the historian".

The writers go on to state, with perfect truth, that important classical antiquities and buildings of the renaissance have not been destroyed. More might no doubt have been done in the way of preserving on the spot ancient buildings which

¹ *Burlington Magazine*, Vol. XXIV, No. CXXX, Jan. 1914, p. 218.

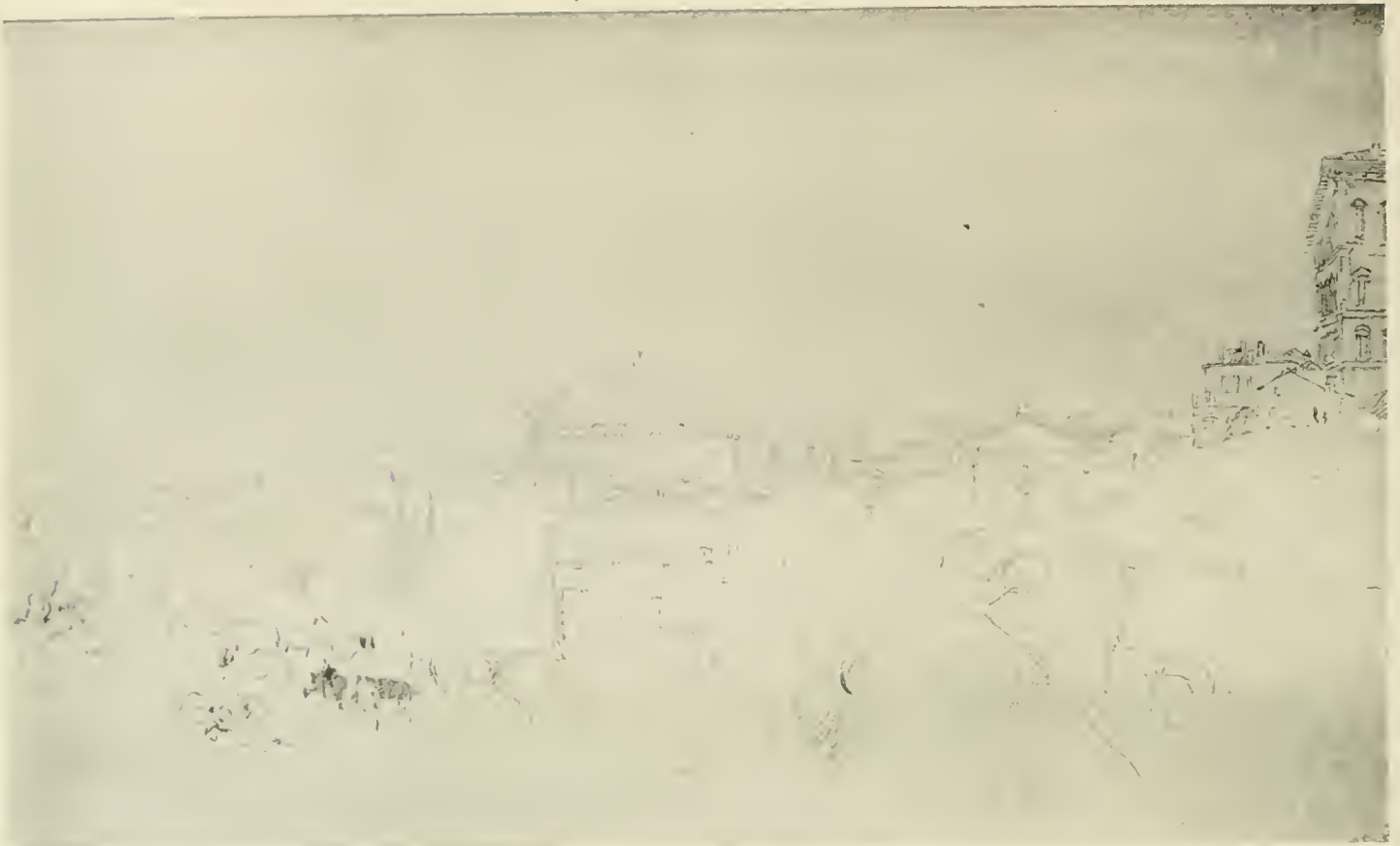
² *Associazione Artistica fra i Cultori di Architettura; Inventario dei monumenti di Roma*, parte I, 1908-1912, p. v.



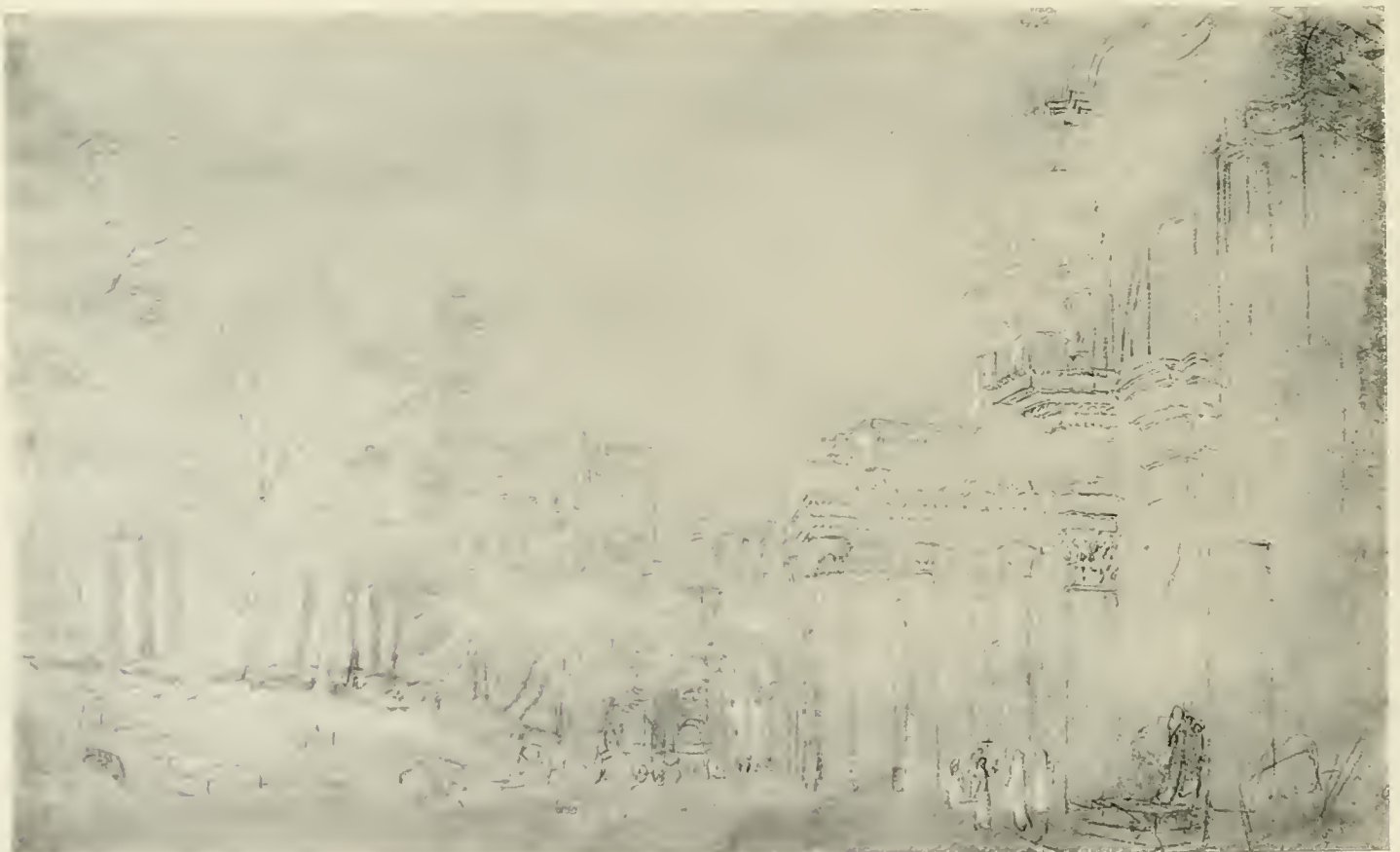
(A) THE CASTLE AND BRIDGE OF S. ANGELO WITH S. PETER'S IN THE DISTANCE



(B) VIEW FROM BEHIND STA. BALBINA, NEAR THE WEST CORNER OF THE BATHS OF CARACALLA



(c) VIEW FROM THE BASTION WHICH PROTECTED THE BELVEDERE, TOWARDS THE PORTA ANGELICA



(d) THE FORUM, WITH THE TOWER OF THE CAPITOL, THE PALACE OF THE SENATOR, THE ARCH OF SEPTIMIUS SEVERUS, STA. MARIA IN ARACELI, THE TEMPLE OF ANTONINUS AND FAUSTINA, AND THE DOOR OF SS. COSMA E DAMIANO

were discovered in the course of modern construction : but this is always a difficult and expensive matter, and we may remember that it has not often been found possible to avoid the destruction of the long stretches of the Roman wall in London which have been discovered within the last ten years in the course of building operations. The fragments of a certain number of smaller renaissance buildings which have been removed have been preserved with a view to their reconstruction, which is, however, apt to be unsatisfactory : thus the Palazzetto di Venezia has been removed from its place under the tower of the great palace of Paul II to the opposite side of the Piazza di San Marco, in order to provide an uninterrupted view of the great monument to Victor Emmanuel II and a large open square in front of it—a veritable suntrap in summer. The question of the location of the monument is not touched upon by the writers, and it is one in which a foreigner cannot fairly judge : he will be apt to allow too little for the sentiment which dictated the planting of the monument of united Italy, not in the centre of new Rome, but on the historic Capitol, and insist too much on the loss of picturesqueness and beauty which the hill has suffered—on the destruction of the tower of Paul III³ and on the dwarfing of the famous church of Santa Maria in Araceli by the white mass of the mighty edifice which overtops it.

The Commission does, however, rightly call attention to two other cases in which the character of Rome has been somewhat ruthlessly, and to some extent unnecessarily, destroyed. The first case is that of the embankments of the Tiber, where the work was undoubtedly necessary, but considerable objection may be taken to the form which it assumed, both on grounds of artistic feeling and from the point of view of practical utility. A sheer wall, often increasing the actual width of the river and providing no alternative for periods when the water is low, is apt to lead to the formation of sandbanks, while the engineers made considerable miscalculations close to the island, which resulted in the downfall of a part of the embankment some ten years ago.

The picturesqueness of the river banks in Turner's day is well represented in Plate I, A, of my former article and also in the view here given [PLATE I, A],⁴ which shows the castle and the bridge of Sant' Angelo as they were in Turner's day, and as they remained until the last ten years of last century. All the picturesque houses on the left bank have been destroyed, including the beautiful Palazzo Altoviti, which is not seen here as it was just below the bridge. It was the home of the Florentine bankers of that name, and was restored by them in

1514 : they were the owners of a fine collection of sculpture, discovered in the main probably in that part of the Villa of Hadrian, near Tivoli, which belonged to them,⁵ but including also Benvenuto Cellini's bust of Bindo Altoviti, now in Mrs. Gardner's collection in Boston, U.S.A. On the right bank the additional fortifications constructed in front of the castle of Sant' Angelo by Urban VIII had to give way to the embankment and the road upon it, while the bridge was largely reconstructed, and instead of having smaller arches at the ends, rising to the three large arches in the centre, it received its present form with five arches of equal height.

The second instance cited is the formation of the so-called Passeggiata Archeologica, or Zona Monumentale, in the picturesque valley between the Cælian, the Aventine, and the Palatine, undertaken, as was the embankment of the Tiber, with the best intention—that of preserving for ever from encroachment by modern buildings this beautiful and secluded part of Rome, which contains so many interesting buildings from the classical to the renaissance period—but not carried out in the same spirit. The Commission which was put in charge of the work seemed to have set before itself the formation of an enormous avenue eighty yards wide, leading nowhere, and began to level the floor of the valley and to remove everything that lay in the way of this huge thoroughfare. It was not until much irretrievable harm had been done that the protests of artists and archæologists and the resignation from the Commission of Commendatore Boni, who had been put on it as their representative, at last roused public opinion ; and the tragedy of it all was that it was the same Guido Baccelli who in the eighties of last century had done so much for archæology, and had, in 1887, carried the bill which authorized this very scheme,⁶ who was the president of this Commission which carried out a noble idea in so inappropriate a way. Fortunately Professor Lanciani, who was afterwards appointed to the Commission, has been able to repair some of the damage that had been done. Trees have been planted to replace those that had been removed : and the width of the avenue has been restricted to less than one quarter of what was intended, though it is sad to think how its great size and sinuous curves misrepresent the Via Appia, which lies several feet below it, only 14 ft. in width and running quite straight past the church of S. Cesareo. And, though the modern park that has been formed will doubtless be a fine one, the district has for ever lost its character of peace and seclusion. One of Turner's finest drawings [PLATE I, B],⁷ in which the beauty of the detail is

³ See the pencil sketch reproduced by Mr. Finberg, *Turner's Sketches and Drawings*, opp. p. 95 (CLXXXVIII, 48).

⁴ cxc, 9, on white paper prepared with a wash of grey. Size of the original, $5\frac{3}{16} \times 10\frac{1}{8}$ in.

⁵ The so-called Piazza d'Oro and the land to the north and west of it (Winnefeld, *Villa des Hadrian*, p. 7, n. 33).

⁶ See Lanciani, *Ancient Rome*, preface, p. xxvii.

⁷ CLXXXIX, 22. Size of the original $5\frac{3}{16} \times 10\frac{1}{8}$ inches.

Turner in Rome

especially remarkable, shows the valley as it was in his day. The view is taken from behind S. Balbina, on the lesser half of the Aventine ("Villa Balbinæ" is written in the left-hand bottom corner of the drawing) near the west corner of the baths of Caracalla. The great arches which carried the palace of Septimius Severus occupy the centre of the picture: and in front of them is a row of houses, which have since been removed.

The picturesque Torre della Moletta is seen still nearer; it marks the position of the curved end of the Circus Maximus, the area of which, then occupied only by gardens, but until recently the site of the gasworks, and still devoted to industrial purposes, stretches to the left towards the Campanile of S. Maria in Cosmedin. In the centre of the background is the tower of the Capitol, unchallenged as yet by the great monument, and to the right and left the rest of the city. In the middle distance on the right is the road leading to the Arch of Constantine, and on the extreme right the church of S. Gregorio, the *point de départ* of the little sketch on the right below, which continues the view, showing the rest of the Colosseum and the church of SS. Giovanni e Paolo.

Another view from the same sketchbook (f. 10) [PLATE II, C] is taken from the bastion which protected the Belvedere, constructed by Michelangelo in 1547, looking towards the Porta Angelica, built by Pius IV. On the left, outside the gate, rest a herd of cattle: and the lane running outside the walls is flanked by trees. Nowadays the whole district, still known by its old name of the Prati di Castello (the meadows of the Castle), is covered with lofty, somewhat dreary houses. To the right

of the Castle of Sant' Angelo is seen the church of S. Maria delle Grazie just inside the gate, and to the right again the corner of the Papal Palace.

The Forum, as is well known, has completely changed its appearance during the last century: but what it has lost in picturesqueness it has gained many times over in interest, owing to the innumerable discoveries that have been made there, especially of recent years. It may be of interest, however, to give another leaf from the same sketchbook (f. 25) on which Turner has portrayed the scene as it was then, when it deserved the name of the Campo Vaccino (the field of cattle). On the left is the avenue of trees which traversed its whole length, and behind is the tower of the Capitol surmounting the Palace of the Senator: in the centre the arch of Septimius Severus half buried, with the church of Santa Maria in Araceli behind: further to the right is the temple of Antoninus and Faustina, with the lower portion of its columns hidden, as they were until a few years back, and to the extreme right the door of the church of SS. Cosma e Damiano, the level of which had been raised in the 17th century, and has only recently been lowered. A procession headed by a crossbearer is shown approaching it [PLATE II, D].

There are some other charming studies of the Forum in one of the smaller sketchbooks (CLXXXII, ff. 33, 57), which it is not possible to reproduce on the present occasion. But the examples given will show the value of Turner's sketches as records of the past: while it is not necessary to insist further upon their artistic qualities, after what was said in the former article.

CONTRIBUTIONS TO THE STUDY OF ENGLISH PORCELAIN BY BERNARD RACKHAM

(I) EVANS OF SÈVRES AND A BRISTOL IMITATOR

THE "Memoir of William Cookworthy", founder of the Plymouth porcelain works, by George Harrison, is the authority for the statement that Cookworthy "engaged the assistance of a French artist, Mons. Soqui". The nature of this artist's work Harrison does not record, but another memoir, entitled "Relics of William Cookworthy", by John Prideaux, states that Cookworthy and Lord Camelford are said to have procured "an excellent painter and enameller from Sèvres", from which we may infer that Soqui was employed in this capacity. He has been identified by Owen, the historian of Bristol porcelain, with a modeller

named Lequoi, who was employed by Richard Champion; Owen further conjectures that he was the modeller of the plaques in biscuit porcelain with portraits or shields of arms in relief and applied floral ornament, which are a well-known speciality of Champion's factory at Bristol.

Whether "Mons. Soqui" of Plymouth was indeed identical with the Bristol modeller is a question which will probably never be decided with certainty, but internal evidence amply justifies the assumption that one of the chief enamellers who worked successively under Cookworthy and Champion at Plymouth and Bristol was in all probability a Frenchman, and it would seem more natural to identify "Soqui" with this enameller than to associate his name with modelled biscuit plaques

DESCRIPTION OF THE PLATE OPPOSITE

A—Cup and Saucer, Sèvres porcelain, 1756. Painter's mark "E".
B—Plate, Worcester porcelain, about 1775.
C—Cup, Bristol porcelain.

D—Vase, Bristol porcelain.
E—Vase, Plymouth porcelain.
F—Cup, Sèvres porcelain, 1757. Painter's mark "7".



Contributions to the Study of English Porcelain

such as were never, so far as is known, made at Plymouth and cannot be paralleled by any French analogies.

Most of the fine hexagonal vases which are amongst the most successful productions of the Bristol factory are painted by the same hand. His favourite theme, as on the vase in the Schreiber collection shown in the accompanying illustration [PLATE, D], is a forest glade, in the foreground of which bright-plumaged birds, singly or in pairs, form the chief feature of the composition. These birds are painted, with thickly applied pigments and a careful execution of detail, in a manner intermediate between that of the highly fanciful unanatomical "exotic birds" of the familiar type in favour with some of the decorators of Chelsea and Worcester, and the naturalistic style of later bird-painters who copied the plates in scientific works on ornithology. Between the trees are generally to be seen glimpses of distant woodland and mountains painted with delicate pale washes of enamel so as to produce a satisfactory effect of aerial perspective. The lower part of the composition is generally vignettied in a very characteristic fashion, with pendant sprays of small flowers and foliage executed in bright spots of colour. In a few rare instances, such as a vase in the British Museum¹ and another formerly in the Trapnell collection,² the whole composition is rendered in monochrome of blue, crimson or green enamel.

That the same enameller previously worked at Plymouth is proved by two pieces with bird-paintings of precisely similar character in the Victoria and Albert Museum, a vase in the Schreiber collection [PLATE, E], and a mug formerly in the Jermyn Street Museum, both of which, though unmarked, are shown by the quality of their paste and glaze (the latter somewhat dingy in tone) to have been made at Plymouth. Still better evidence is afforded by a pair of sauceboats of a characteristic Plymouth model exhibited on loan at South Kensington by Mr. Sidney T. Whiteford. These sauceboats are marked in red underneath: "Mr. Wm. Cookworthy's Factory Plym^o 1770". In panels on either side of the body are small paintings of birds, which, when allowance is made for their small scale, can be recognized unmistakably as the work of the same hand. On all these Plymouth pieces, particularly on the sauceboats, the painting is timid in execution and spotty, a defect to be expected in the case alike of porcelain still in an experimental stage and liable to failure in the firing, and of a painter unfamiliar with the use of enamels on the unfriendly surface of a hard porcelain glaze. Three coffee-cups in the Schreiber collection, one of which is shown here [PLATE, C], also by this painter, bear the ordinary Plymouth

mark, the alchemical symbol for tin, in overglaze blue, but they show skill acquired by longer experience, and may be taken as evidence in support of the opinion of Sir Arthur Church³ that the "tin" mark continued in use after the removal of Cookworthy's establishment from Plymouth to Bristol.

Our enameller appears not to have remained long at Bristol. After a short employment there he seems to have migrated to Worcester, as we recognize his work again without question on Worcester porcelain dating from about 1775 onwards. That his movements were not in the reverse direction is indicated by the more accomplished character of his Worcester work as compared with that on Bristol and still more on Plymouth porcelain. Nor, in face of internal evidence, is it admissible to suppose that Worcester porcelain was sent to Bristol, there to receive decoration by his hands, even if such a hypothesis were in the least probable on general grounds. On the plate shown in the illustration [PLATE, B], recently given to the Victoria and Albert Museum by the Rev. C. J. Proctor, a polychrome bird subject in the unmistakable manner of our artist is surrounded by a ground of rich mazarine-blue with formal gilt border, executed without doubt at Worcester; it could hardly be conceded that the whole of the decoration was not carried out at one and the same factory. This plate bears the fretted square mark of Worcester in underglaze blue. Other Worcester pieces decorated by the same enameller are a butter-dish and a plate reproduced by Mr. R. L. Hobson in his recently published book.⁴ The fine *garniture* of dark blue vases in the British Museum⁵ belongs also to the same category.

Although the identity of this enameller remains uncertain, his style lends probability to the assumption that he was a Frenchman, and it is certain that he took a French painter as his model. In proof of this we have only to compare his work with the bird-paintings on Sèvres porcelain. Two of the painters of the Sèvres factory specialized in this class of painting, Aloncle and Étienne Evans. Although there is some resemblance between the styles of these two painters, that of Aloncle, whose mark was the letter N, is broader and coarser than that of the earlier years, at all events, of Evans, and it is the work of the latter that was faithfully imitated by the Bristol enameller. From Evans he derived his rendering of birds and foliage, his distant perspective, and the distinctive pendant sprays with which the lower edge of his compositions is bordered. From Evans also he derived his occasional use of monochrome, if we are justified by their style of painting in ascribing to Evans two pieces in the Victoria and Albert Museum [PLATE, A], painted

¹ *Catalogue of English Porcelain*, Pl. XXXIII.

² Illustrated in the catalogue, Pl. II.

³ *English Porcelain*, revised edition, 1904, p. 79.

⁴ *Worcester Porcelain*, Pl. II, LXXXVIII.

⁵ *Catalogue*, Pl. I.

Contributions to the Study of English Porcelain

in blue and crimson respectively, which are marked, the one with a script capital E, the other [PLATE, F], with the figure 7. The mark ordinarily employed by Evans was a dagger, but it is not unlikely that in the earlier days of the Sèvres factory, when the system of decorators' marks may be supposed not to have been thoroughly standardized, this artist may have marked some of his works with the first letter of his name. The piece in question, marked with an E, bears also, enclosed within the customary royal cipher, the date-letter D for 1756, the year of the removal of the factory from Vincennes to Sèvres. The cup marked with a large numeral 7 followed by a dot, also attributable on the evidence of style to Evans, has the date-letter for the following year, 1757. It is arguable that the numeral, though placed outside the royal cipher, is merely a reinforcement of the date-letter, but parallel instances need to be cited before this explanation can be regarded as satisfactory. The phonetic similarity between the English rendering of the numeral 7 and the name "Evans" prefixed by the initial "S", may be a mere coincidence, but to suggest that it is intentional and that the numeral was adopted by Evans as a rebus on his name appears less far-fetched than it might otherwise seem when it is recalled that another Sèvres painter, Vincent, adopted as his mark the numeral 2000. Étienne Evans was born in Paris in 1733, but his name shows that he was probably of Welsh extraction, perhaps of Welsh parentage; if this is actually the case it is not unlikely that he was familiar with the English language, and may therefore have indicated his name S. (Stephen) Evans by the numeral 7 followed by a dot.

So close is the resemblance between the work of the Bristol painter and that of Evans, allowance being made for the great difference in quality between the English hard-paste porcelain and that of Sèvres, and its effect upon the enamelling, that it was tempting to suppose that Cookworthy's "excellent painter and enameller from Sèvres" was no other than Evans himself. This supposition is, however, untenable as it is known that Evans worked without interruption at Vincennes and afterwards at Sèvres from 1752, when he joined the staff of the royal manufacture, until 1806.⁶ In the year VIII of the Republic he received a gratuity in acknowledgment of his age and services. A teapot bearing his dagger mark and that of the republican period is exhibited at the Victoria and Albert Museum on loan from Mr. J. G. Joicey. It is decorated with bird-paintings reserved on a yellow ground, the republican emblems of the fasces and a wheelbarrow being introduced as accessories. The birds are truer to nature than

those of the early work of Evans, and reflect the influence of the illustrations to Buffon's "Natural History".

(II) THE MODELLER "TEBO"

In most works on English porcelain the statement is to be found that the mark "T^o", which occurs impressed upon the productions of more than one of the 18th-century factories, refers to a modeller named Tebo. The authority for this assertion has never been clearly established, and it is perhaps worth while to summarize briefly all that can be said with regard to this mark and the modeller who is supposed to have used it as his signature.

The mark "T^o", or less often a "T" of the same form alone, is found stamped upon Bow, Worcester and Bristol porcelain, and from the nature of the objects upon which it is met with, it is quite reasonable to interpret it as the mark of a modeller. It is only to be seen upon statuettes or upon vases and other vessels which are decorated with masks or figures in relief. Its earliest occurrence is upon statuettes of Bow porcelain, which from their style of decoration and other internal evidence may be assigned to the years immediately before and after 1760. As instances may be cited the pair of statuettes of General Wolfe and the Marquis of Granby made to celebrate their victories in 1759, a figure of Minerva, a small standing youth playing bagpipes, and a standing group of a young man and woman. To these may be added a squat-shaped vase, represented both in the Schreiber collection and in the British Museum, somewhat elaborately moulded with gad-rooms, having on the top of the cover a pleasing figure of a seated shepherd boy playing bagpipes; the impressed mark may be taken in this case as referring to the modeller of this accessory in the decoration of the vase.

Next in chronological order may be placed two hexagonal vases made about 1770 at Worcester and decorated with flower-paintings characteristic of that factory and period. One of these is in the Schreiber collection,⁷ the other, illustrated in Mr. Hobson's work on Worcester (Pl. xii), is in the Frank Lloyd collection. Both vases are decorated with two female masks in relief below a wreath of applied flowers, and it is again to these masks that the "T^o" mark doubtless refers.

Having migrated from Bow to Worcester, our modeller would seem to have passed on after a short stay at the latter place to Bristol. He is the author of all the best Bristol figures, which show a distinct advance in his ability as a modeller when compared with his earlier work at Bow. His mark is to be found on the well-known sets of the "classic" and "rustic" seasons, the four elements, a pair of figures of a boy playing a hurdy-gurdy and a girl with a

⁶ For this information I am indebted to M. Georges Lechevallier-Chevignard, of the Manufacture Nationale, Sèvres.

⁷ Sir A. H. Church, *English Porcelain*, 1904, fig. 46.

Contributions to the Study of English Porcelain

triangle, another of a boy and girl each with a dog, and a third of pastoral figures,—a shepherd with a lamb under his arm and a milkmaid with a pail. The abbreviated form T is impressed beneath a large jug in the Schreiber collection which has in relief below its lip the bearded mask of the figure of Winter in the set of the "classic" Seasons. This jug is also painted in blue enamel, now almost worn away, with the sign for tin, the mark of the Plymouth factory, to which in the catalogue of the Schreiber collection it was ascribed; but in the quality of its glaze and the style of the coloured bouquets with which it is decorated, the piece corresponds so closely with others marked with the blue cross of Bristol that it is certain that it was made at Bristol, presumably before Cookworthy in 1773 sold his patent rights to Champion. The earliest date for this piece can, moreover, be established with certainty. Owen reproduces in facsimile a letter from Richard Champion to his modeller, giving him very full instructions, which were actually carried out in most of their details, as to the modelling of the sets of the elements and the "classic" seasons, from the latter of which the mask on this jug was derived. The date of Champion's letter is 27 February, 1772; the name of the addressee, which would once for all establish the significance of the mark under discussion, is tantalizingly absent.

It is sometimes stated or implied that the "T^o" mark is also found upon Wedgwood ware. The statement is erroneous. It is known from Josiah Wedgwood's correspondence that he had in his employment during 1775 a modeller named Tebo, and it was assumed that the letters "TBO", impressed upon certain trial-pieces by Wedgwood, were the mark of this modeller. The absurdity of this assumption is pointed out by Mr. F. Rathbone,⁸ who explains that the letters indicate the position in the kiln—"top of biscuit oven"—in which the pieces were to be placed for firing. The mistaken interpretation of these letters as the mark of "Mr. Tebo" was accepted by some writers in good faith as substantiating the hypothesis that the "T^o"

mark on porcelain was a further abbreviation of the same modeller's name.

The shattering of this link in the chain of evidence does not, of course, entirely preclude the correctness of the conclusion. It may still be admitted that "T^o" would be a natural abbreviation of the name Tebo, and that no other name is recorded for which this mark could be satisfactorily taken as standing. The conjecture can, however, only be accepted on the assumption that Wedgwood was violently prejudiced against Tebo, and his behaviour on another occasion towards Champion shows that such an attitude on his part was not altogether impossible. Otherwise it is difficult to understand how Wedgwood could have applied the disparaging terms in which he writes of "Mr. Tebo" to the modeller whose Bristol figures are amongst the most pleasing porcelain statuettes ever made in England. In his letters to his partner Bentley, privately printed in 1903, we read under various dates of 1773 as follows:—

I wish you could send me some Prints of Greek or Roman Heads to make your suits a little more complete. I think we can manage to model them & Mr. Tebo has nothing else to do. He is not equal to a Figure, but I can make him bost out & others finish these Heads . . .

Mr. Tebo has had a cast of a Hare's Head before him some time, but it is not a likeness. The wet plaster in casting presses down the hair upon the face, & makes it look more like the head of a drown'd Puppy; & Mr. Tebo cannot model anything like the face of a Hare,—he has made many attempts at sundry times, but they generally turn out to be full as like Pigs as Hares . . .

Mr. Tebo leaves the 11th of this month [October], & not before he has done us very considerable mischief, for our Modelers do less by one half than they did before, charging double prices for their work, & when talk'd to about it have their reply ready "that it is cheaper than Mr. Tebo's, & is finish'd, which his work never is".

It is hard to believe that these words were used of the modeller of the "Rustic Seasons".

The name Tebo is doubtless an English phonetic rendering of the French Thibaud or Thibault. In support of this explanation of an otherwise odd-looking name, suggested independently by the writer and the late Mr. M. L. Solon, we may adduce the form "Busha" for "Boucher" in the contemporary sale catalogues of the Chelsea porcelain factory.

PERSIAN MINIATURES BY CLIVE BELL

ERY slowly it is becoming possible to construct a history of Persian painting. Until quite lately all attempts were frustrated by what is sure to frustrate the attempts of the first historians of any "school" or "slope", or, for that matter, of any subject whatever—a false point of departure. So long as it was supposed that Behzad was the first mature master of Persian painting, Persian art-historians were as inevitably out in their con-

jectures as were the people who used to believe that Raphael was what they would have called "the fons et origo" of European painting.

We are now acquainted, if not familiar, with Persian paintings of the 13th and early 14th centuries, with the Mongol and with a pre-Mongol school—for it seems imprudent to give the name Mongol to works that can be assigned to a date earlier than 1258 (the year of the eponymous establishment) especially as they differ profoundly

⁸ *Old Wedgwood*, 1898, p. 16.

Persian Miniatures

from the recognized Mongol type. We know that the pre-Mongol school was the heir of a great decorative tradition; and we have good reasons for believing that this tradition was based on Sassanian, Sung, and Byzantine art. We are therefore more or less in the position of men who should be acquainted with the work of Cimabue, Giotto and Duccio, though knowing very little of Byzantine art and its primitive developments in the west.

Of this early period—Mongol and pre-Mongol—we do not yet possess many examples; but the student who turns to *The Burlington Magazine* for July and August, 1913, will see reproductions from a superb manuscript of the late 13th century, Mr. Pierpont Morgan's "Manafi-i-Heiwan", and anyone who has the good fortune to know M. Claude Anet or M. Vignier can probably be put in the way of seeing some originals. He will discover in the work of this early period two distinct schools: one, of which the running ibexes in the "Manafi-i-Heiwan" is an example, obviously related to Sung; the other, of which the "Kalila and Dimna" miniatures¹ (dated 1236) and the elephants from the "Manafi-i-Heiwan" (1295 *circa*) may be taken as illustrations, reminding us rather of Sassanian art. Exquisite perfection of line is the dominant characteristic of the first school; in the second, we find a broader treatment, a more splendid disposition of masses and a more monumental design than in any other known school of Persian painting. It is amongst the works of these 13th-century painters that we must look for the discovered masterpieces of Persian art.

In our present state of ignorance we may call this the great age. It is the familiar age of fine Rhages pottery; and to compare the beautiful drawing on the 12th and 13th-century pots with the miniatures of this period is to let a flood of light on to the study of both. Mr. Kevorkian has, or had, a wonderful painting from "The History of the Kalifs" by Tabari (about 1200) the figures of which might have walked straight out of a Rhages bowl into which they had walked some fifty years earlier direct from Western China. Yet, admirable as this 13th century is, I do not believe that it is, in fact, the supreme age of Persian painting. Certainly it is not the primitive age. This is an art that comes out of a long tradition. And just as we have already discovered pottery earlier than and surpassing that of the 13th century, so I hope and believe we shall yet see primitive Persian paintings superior to anything that the late pre-Mongol and Mongol period can show. For the present we can only say that the works of this period are not much inferior to the

greatest that the genius of any race or age has created.

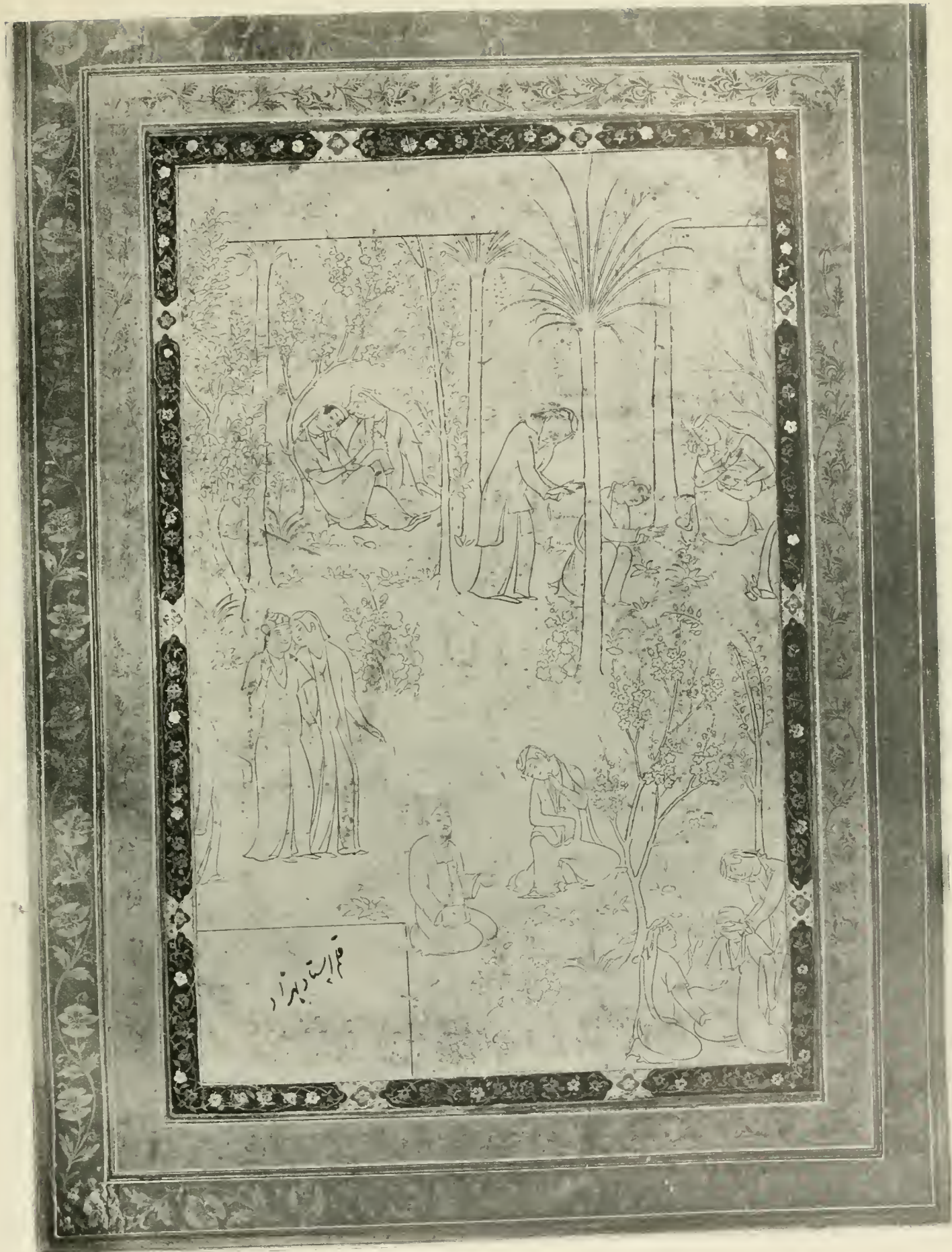
In 1335 begins what is known as the Timourid age, and it is tempting to assign to this period the illustrations in a manuscript belonging to Mr. Herramaneck now in the possession of Mr. Arthur Ruck from which are drawn the paintings reproduced on PLATE I. This temptation is strengthened by the fact that the manuscript is said to be dated 1398; yet it is a temptation to which I am unwilling to yield. Rather, I incline to think that these are the work of an early contemporary of Behzad, by whom they are not influenced, and that they belong, therefore, to that interesting period of transition which lies between the Timourids of the 15th century and the Sefevaeans of the 16th. If we turn to *The Burlington Magazine* for October, 1912, we can compare our PLATE I, A, with two paintings, one in M. Claude Anet's collection dating from the 14th century, the other from M. Meyer-Riefstahl's belonging to the 15th. All have Mongol affinities: but in M. Anet's picture, though the rather finikin and academic drawing of the tree shows that already under the early Timourids the full Persian style was developed, there are yet to be found traces of a monumental design that had almost disappeared by the end of the 15th century.

The work here illustrated is too "descriptive" and not sufficiently "monumental" to be assigned to the Timourid age, and so I give it to the late 15th century, to those delicious years when the old tradition, though weakened, had not been smothered under the scenic delicacies brought into fashion by Behzad. If the Timourid age is to be dubbed the Persian *quattro cento*, Mr. Ruck's man will pass muster as the counterpart of some artist older than Raphael, who worked independently of the young prodigy unaffected by his ultimately disastrous inventions.

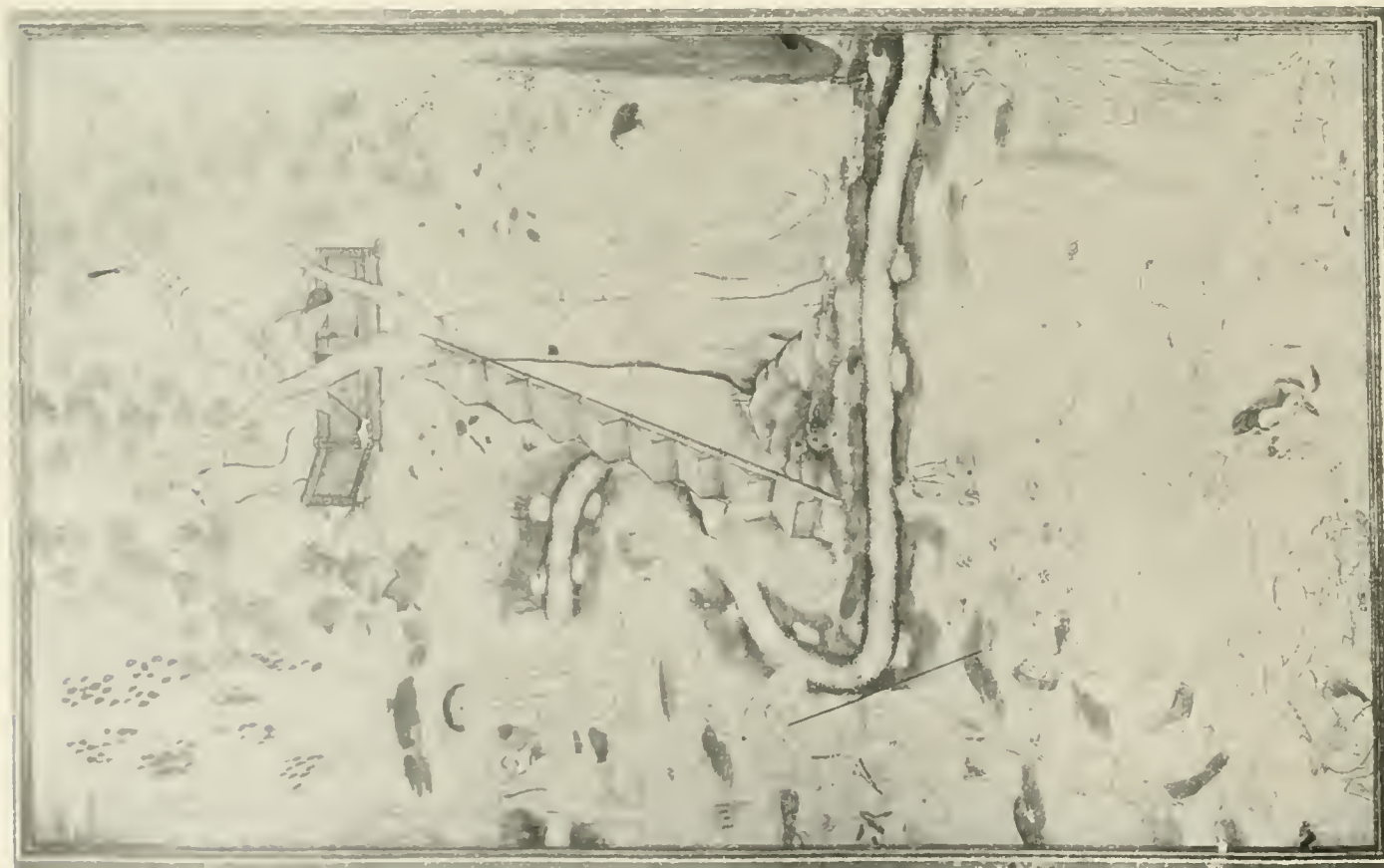
From an album, also in the possession of Mr. Arthur Ruck, comes a drawing signed by Behzad and reproduced on PLATE II, C. On the genuineness of the signature I cannot pretend to an opinion, but there seem to be no solid grounds for disputing it. The work itself is characteristic enough. It is accomplished and tasteful; it is also thin in quality and the forms are indifferently co-ordinated. It is, in fact, a very pretty piece of illustration; it is not a profoundly moving design. Compared with figure A on PLATE I it is tight and unlovely: compared with the masterpieces of the 13th century it is not even what a picture by Raphael is to a picture by Giotto; if, historically, Behzad is the Raphael of Persia, aesthetically, he is a very inferior one.

It is in the post-Bhezad art, their Sefevacan art of the 16th century, that the Persians have the advantage of us; after Behzad there is no such tumble as befell Italian art in the last days of the

¹ In the collections of M. Henraux and M. Claude Anet. Reproduced in *The Burlington Magazine*, October, 1912.



(c) DRAWING BY BEHZAD



(D) LADDER SCENE



(E) SAGE IN A GROTTA

renaissance. As my final illustrations (also drawn from Mr. Ruck's scrap-book) show, the Persian art of the 16th century maintained a very high level. The ladder picture [PLATE III, D] is, I presume, by Sultan Mohamed. For my part I prefer it to the Behzad. It is less mechanical; and I find in it none of that weary pomposity, that gesture of the great man who knows his business too well, which so often displeases me in the master. Sultan Mohamed was, so the story goes, a pupil of Aga Mirek, who was a pupil of Behzad.

This charming Sultan Mohamed belongs to the middle of the 16th century, and its companion illustration [PLATE III, E] may be placed some twenty years later. About this last, however, it would be easy and excusable to go wrong; for from the local colour and the head of the man who leads the horse it would seem to have been painted in India. We know that the album from which it comes was for many years in that country; yet I cannot believe that this picture is the product of any Indo-Persian school. It is too good: there persists too much of the great Timourid and Mongol tradition which, as the work of Sultan Mohamed shows, was still cherished by the Persian artists of the 16th century. That it is earlier than the 17th century and the reign of Shah Abbas is beyond dispute; it is untainted, or almost untainted, with that soft, slick, convictionless wooliness that was brought to perfection by Riza Abbassi and seems to have flattered so happily the taste of the Persian *grand monarque*. The figure of the kneeling princess comes nearer to the style of Mirke than to

that of any other artist with whom I am acquainted; and, if I must hazard a guess, I will suggest that this is the work of some Persian pupil of Mirek who went to try his luck at the court of the great Mogul.

With Shah Abbas and the 17th-century Persian art becomes definitely and hopelessly second-rate. From the ruins emerge a variety of decadent schools of which two deserve mention. The academic school continued the Behzad tradition, and its hard but capable style did well enough for copying Persian old masters, European paintings by such artists as Bellini, and engravings by such artisans as Marcantonio—an amusing product of this last kind of activity (also from a book in Mr. Ruck's possession) will be reproduced later in *The Burlington Magazine*. At the same time there appeared a freer and softer style examples of which, at first sight, sometimes remind us of a particularly good Conder. In India developed a number of schools, romantic, picturesque, and literal; of these, a queer sensual charm notwithstanding, it must be confessed that the two main characteristics are weakness of design and a sweetly sugary colour. But I am straying beyond any boundary that my illustrations could justify. I have been able to give excellent examples of the late middle period of Persian painting. In the two first we caught an echo of the great Timourid age and felt a premonition of the good Sefevaeen: in the last we see how splendid Persian painting could be in its decline. I wish I could have reproduced examples to show how glorious was its youth and early manhood.

THE PORTRAITS OF GIULIANO DE' MEDICI

BY G. F. HILL

THE publication of the portrait of Giuliano de' Medici in the last number of *The Burlington Magazine* suggests certain considerations, which I hope will not be considered too speculative, concerning the relation between medallie and painted portraits. It was, I think, Dr. von Bode who first (in "L'Arte", III, 1900, p. 181) discussed the relation between Botticelli's portrait and the well-known medal by Bertoldo commemorating the Pazzi conspiracy, as well as another medal, also of Florentine origin, with a portrait in pure profile to left, and a marble relief at Berlin. The Pazzi medal, unlike the other, which is in the style of Niccolò Fiorentino, and unlike the relief, represents Giuliano not in pure profile, but, *exactly as in Botticelli's portrait*, with the head to left, but turned slightly to the front, so that part of the right eyebrow and the edge of the hair on the right side of the head are visible. It is therefore only

the Pazzi medal that stands in any relation with the picture; the other medal and the relief may be left out of consideration. Dr. von Bode is of the opinion that the Pazzi medal was the original from which Botticelli took the features of Giuliano; he bases this view on the comparative lack of liveliness and truth in the painting.¹ A similar criticism might perhaps be expressed about the medal, which is certainly not one of Bertoldo's best. Further, the treatment of the profile is dis-

¹ [Sir Claude Phillips also writes to us as follows: "The Berlin and Bergamo portraits of Giuliano are markedly older and more pinched than the beautiful youthful likeness belonging to Messrs. Duveen. They are, as I feel sure, taken from the death-mask after the Pazzi tragedy. Mark the nearly closed eyes, the lack of muscular elasticity, of true vitality. I think both may have been painted in the *bottega* of Botticelli from the death-mask, but also with the aid of Botticelli's portrait done in the lifetime of the young prince. Thus may have been obtained portraits which on the surface appear materially different. Very possibly after the murder memorial likenesses may have been ordered, and wanted in a hurry".—ED.]

The Portraits of Giuliano ae' Medici

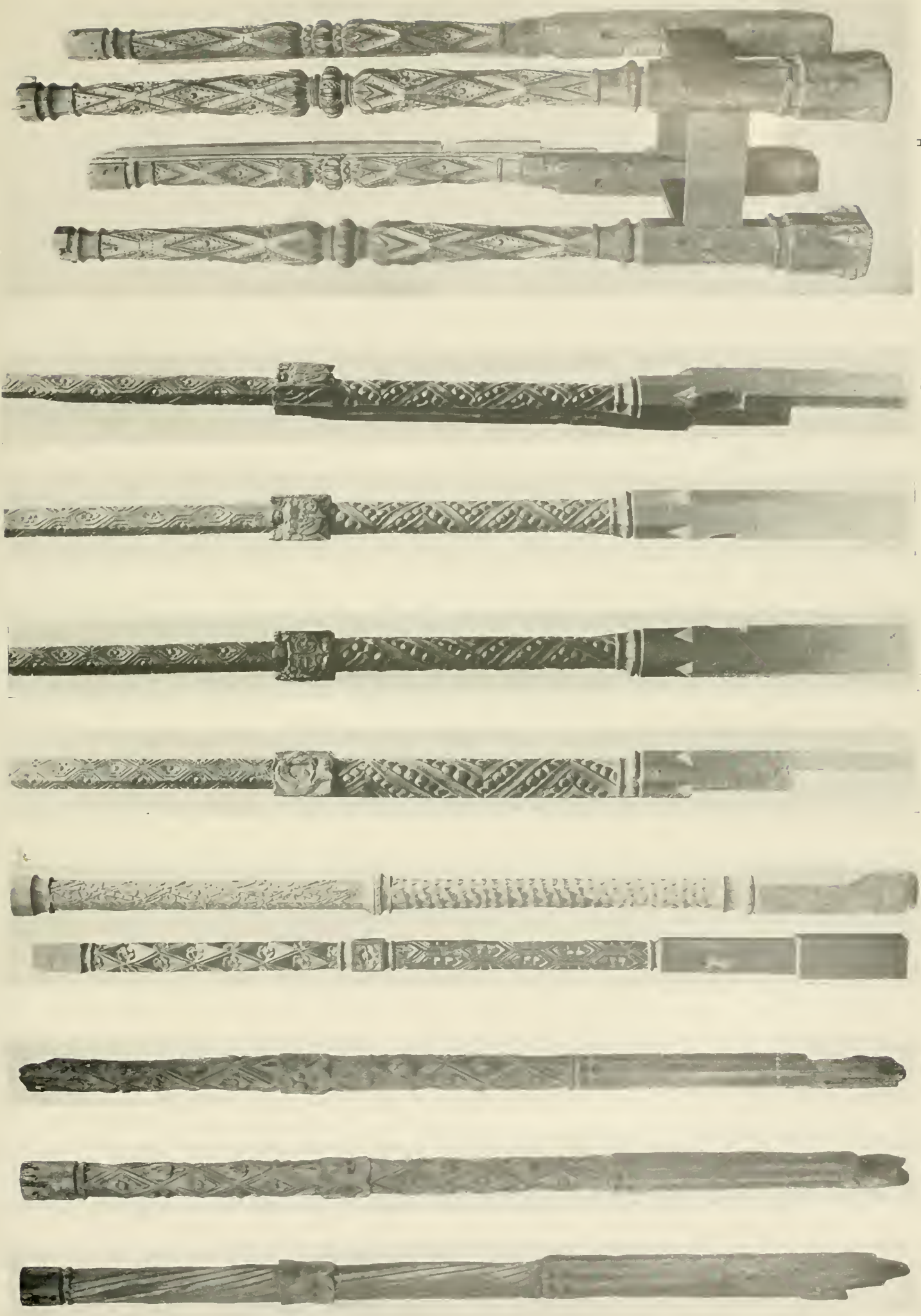
tinctly unusual on medals, as being more difficult than pure profile, whereas in painting this difficulty is less felt. It may be seen, for instance, in a miniature of Lorenzo reproduced in Heiss, "*Médailleurs de la Renaissance, Niccolò Spinelli*", etc., p. 18. On Bertoldo's medal the head of Lorenzo is treated exactly like Giuliano's, but I can recall no other instance of the same kind on a 15th-century medal. It seems natural to conclude that the portrait of Giuliano on the medal is copied from the painting, not *vice versa*, and that Bertoldo when he made his wax models for the medal had also a painting of Lorenzo before him. Now a medallist, modelling in wax after a painting, does not naturally reverse the direction of a profile; so that, since the new version of Botticelli's portrait looks in the same direction as the medal, we may assume that it, and not either the Berlin or the Bergamo version with the head to right, is the source of the medal. That is so much—if any more is needed—in favour of the priority of the new version. But one would like to know why the Berlin and Bergamo versions are reversed. Is it a case of the use of a transferred drawing? And if Botticelli's portrait of Giuliano has come to light, may we not hope that he may have done a companion one of Lorenzo which may also some day be recovered?

Sir Claude Phillips calls my attention to a picture of the Florentine school in the Wallace collection (No. 556) which represents the same subject as another medal attributed to Bertoldo (an unattached reverse, with the *Triumph of Chastity*). The two figures leading the horses on the medal do not appear in the picture, nor do the arrows and wings on the ground (unless a certain shapeless object in the foreground is meant for a wing). But otherwise the correspondence is fairly exact. Whether one is copied from the other, or whether both go back to a lost archetype, it is difficult to decide.

A problem, at once similar and different, arises in connexion with the fine relief-portrait of Giovanni II Bentivoglio in S. Giacomo Maggiore at Bologna. I have already mentioned the matter elsewhere ("*Morning Post*", 29 Dec., 1913), but as I was then working from an imperfect reproduction, which vitiated my conclusions in one important particular, I may perhaps be permitted to return to the question here. The relief is plainly signed by "Antonio Bal . . .", who states that he was only eighteen years old when he carved it; and it is dated, if Alinari's photograph is correct, 1497.

The profile is to the left. Now there exist certain beautiful testoons with a portrait exactly similar in all respects, except that the profile is turned the other way, to the right. On the reverse of these pieces is the inscription "*Maximiliani Imperatoris munus MCCCCLXXXIII*", recording the grant of the right of coinage by the Emperor Maximilian I to Giovanni Bentivoglio in 1494. Be it noted that, though this is a record of the grant, it does not absolutely follow that the testoons were made in that year; whenever they were first made it would be not unnatural to commemorate on them the date when the charter was granted. This, however, is a subtlety on which I do not wish to insist, and we may assume that the testoons were actually first struck in 1494, three years before Antonio Bal . . ., whoever he was, made his relief. That relief is so close to the coin, that it is inconceivable that they should not be connected in origin. But, since the profiles look different ways, it is exceedingly unlikely that Antonio copied the coin; and, if the dating of the coins to 1494 is correct, the coin-engraver cannot have copied Antonio's relief. We must, therefore, seek for a common original. Note that, since the coins were struck from engraved dies, on those dies the profile would look not to the right but to the left, just as in the relief. Such dies might then have been cut by someone having before him a relief with the profile to left. Now, since the painter Francia was at the time engraver to the mint, the coins are universally attributed to him. And as Francia would not be likely to copy the work of a less considerable artist than himself, it is not rash to assume that the model which he worked from would be from his own hand. From such a model Antonio might have produced the replica in S. Giacomo Maggiore, too masterly a work to be entirely the original conception of so young an artist. In the destruction which overtook the monuments of the Bentivogli early in the 16th century, the relief in the church may well have escaped when objects more prominently placed—as a portrait of Giovanni by Francia would doubtless have been—would have been smashed to pieces.

It seems, then, that Antonio's relief and Francia's coins, between them, make it not too hazardous to assume that Francia himself once produced a relief of the same kind; although it is too much to hope that, like Botticelli's Giuliano, it has survived.



H

G²

G¹

F²

F¹

E

D

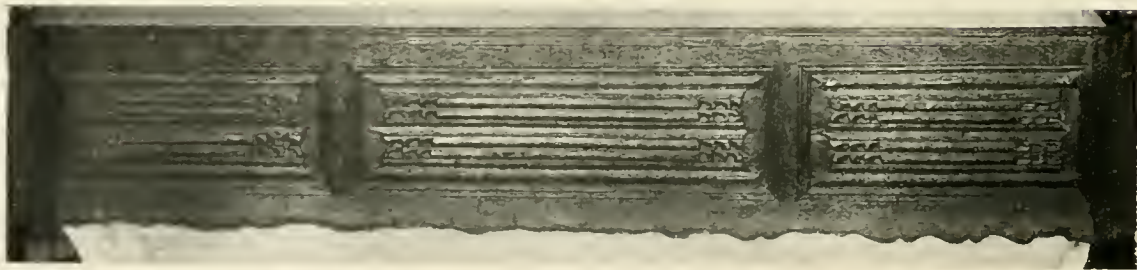
C

B

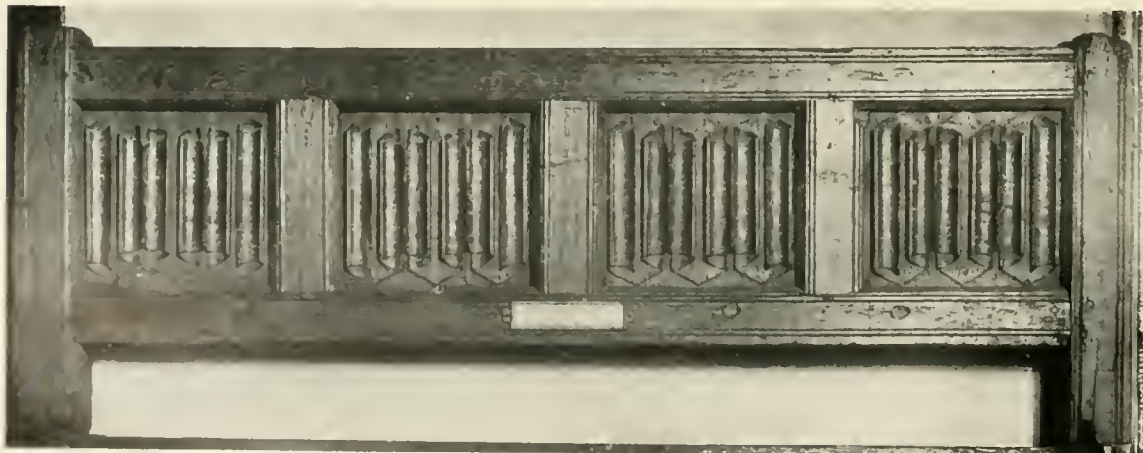
A



(J) BED-HEAD (VICTORIA AND ALBERT MUSEUM)



(K) FOOTBOARD (MR. J. D. PHILLIPS)



(L) BED-FOOT (MAULSTONE MUSEUM)

EARLY FURNITURE—XVI

BY AYMER VALLANCE

BEDS (*continued*)

THE bed-posts figured on PLATE I are arranged as nearly as may be in chronological order from left to right. None of them are earlier than the 16th century, though none can well be later than the reign of Henry VIII. The three earliest examples (recently presented by Mr. J. D. Phillips to the Victoria and Albert Museum) are of very similar character to those of the four-post bedstead at Saffron Walden, previously illustrated (February, 1914). The foot-post, FIGURE A, with its cable-twist is of a less usual type of ornament than the others. This example is 5 ft. 2½ in. high. The two others, B and C, standing 5 ft. 7 in. and 5 ft. 4¾ in. high respectively, are a pair of head-posts, both being grooved to receive a head-panel. The pomegranate which they display, the badge of the royal house of Spain, and standing in this country for the cause of Catharine of Aragon, shows that the carving is not likely to have been done subsequently to 1533, the date of the final repudiation by Henry VIII of his unfortunate first wife.

Post D, one of a pair, the property of Mr. J. D. Phillips, is 6 ft. 2½ in. high, and is notable for the bold cutting, which, especially in the upper half, affords a most handsome effect of light and shadow by means of its sharply contrasted reliefs and hollows. Post E, also belonging to Mr. Phillips, is 6 ft. 5 in. high. The surface of the lower part of this example is remarkably suggestive of the appearance of plaited straps of leather or cane basketwork.

The four examples following represent two separate bed-posts, F and G, each from two different points of view. These posts are believed by Messrs. Rattee and Kett, of Cambridge, in whose possession they have been for many years past, to have come originally from East Anglia. They measure 5 ft. 7 in. high and diminish from about 3½ in. square at the base to 2½ in. and 2⅝ in., respectively, in diameter at the top. The bosses are sculptured in the shape of demi-angels holding shields, charged with the initials W. G. and E. G. One of these posts is grooved for a back panel.

The latest, FIGURE H, is a set of four bed-posts at the Victoria and Albert Museum. The form of these posts, with their turgid, baluster-like shafts diminishing toward the extremities, betrays the influence of new and anti-Gothic fashions becoming dominant. These specimens, then, can scarcely be earlier in date than about 1535. They stand each about 6 ft. 6 in. high. The two foot-posts are 5½ in. square at the base and, owing to their prominent position, are elaborately moulded down to the ground. The back-posts do not exceed 4 in. square and, being less

conspicuous, are quite plain at the lower part. The upper part of them is rounded, respond-wise, toward the front only. And they are grooved for the backboard with a groove from the top downwards, on the inside, at a distance of about an inch from the back. Altogether, this set is of peculiar interest, not only because of its completeness, but because of the strangely incongruous blend of older Gothic traditions with later innovations.

The pattern of the bed-posts last described is very similar to that of the posts of a bed-head, with linen-fold panels, at the Victoria and Albert Museum [PLATE II, J]. This work, however, bears evidence of still further decline in the direction of the renaissance, and may therefore be dated a few years later, perhaps about 1540. The carved figure at the top of the right hand post possibly represents the evangelistic symbol of S. John. It is set anglewise, facing toward the middle of the bed. The four linen panels (each 8½ in. wide by 2 ft. 4¾ in. high, sight measure) are finished off with scrolls at the top only, the bottom running straight down into the framing rail. The posts have obviously lost somewhat of their original height. They now measure 4 ft. 1 in. high. The width over all is 4 ft. 2 in. The width of the panel work between the posts is 3 ft. 8 in. by 2 ft. 10 in. high. Attention should be drawn to the series of six holes pierced through the panels for stringing the bedding in the manner already described.

The next, FIGURE K, a footboard, the property of Mr. Phillips, is the only possibly foreign one among the examples illustrated in the present article. The thumb-nail notches gouged in the end scrolls of the linen folds and the mitred mouldings round the panels preclude an earlier date than about 1530. The footboard is 4 ft. 7 in. long by 10¾ in. high. The middle panel, the longest of the three, is 1 ft. 7¼ in. long by 5¾ in., sight measure; between two panels each 1 ft. 0¾ in. long, sight measure. The fact that the linen folds are placed horizontally is to be noticed in this instance.

The bed-post, FIGURE L, in the museum at Maidstone is older by about ten or fifteen years than either of the preceding, and is a singularly perfect specimen. The edges of the carved linen folds are punched to imitate the appearance of a hem. The holes in the lower rail for stringing the bedding should not be overlooked. The total height is 1 ft. 8¼ in. by 4 ft. 6¼ in. long over all. The length of the footboard between the posts is 3 ft. 11½ in. by 1 ft. 2¼ in. high. The linen panels are 8¾ in. high by 9¼ in. sight measure.

Thanks are due to the several owners for photography, or permission to photograph, for reproduction.

ART IN FRANCE

THE Salon des Indépendants of this year was the worst that I have seen. Most of the artists who have made it interesting in the past did not exhibit, those who did were for the most part represented by unimportant or inferior work, and there were no new exhibitors to take the place of the absent. Whereas last year the best pictures were hung together in certain rooms, this year they were scattered about among the rubbish and it was difficult to find them. A bad impression was given on entering the exhibition, for the first room, which is also the best, was filled with productions of no merit, among which a creditable painting by Henry Ottman looked like a masterpiece. The number of bad Salon pictures, too bad even for the Salon, was unusually large, and, on the other hand, there were many preposterous canvases which must be presumably classed as futurist. Still more preposterous were the constructions of painted metal masquerading as sculpture which should not have been admitted even to an independent Salon, since they had no pretension to be works of art. One might as well exhibit a gigantic corkscrew. Unless the Salon des Indépendants is saved in the future by the return of the numerous absentees, whose desertion of it is much to be regretted, it cannot last.

The Salon of the Société Nationale des Beaux Arts is, on the other hand, better than usual. Last year it showed some signs of renewed life and this year the improvement is more than maintained. Again, interesting works by outsiders are given good positions, and some of the members of the society are at their best. M. Zuloaga shows four paintings, two of which are remarkable, the *Portrait of M. Maurice Barrès* (which is a view of Toledo with M. Barrès in one corner) and *The Cardinal*. Perhaps the most interesting work in the Salon is that of M. Charles Dufresne, a young painter hitherto little known. His large painting, *Retour de chasse*, has great qualities of design and colour, and *Musique dans l'Oasis* is a beautiful picture. M. Dufresne's work shows the influence of Gauguin and the Cubists, but it is quite personal; if he continues as he has begun he will go far.

M. Maurice Denis sends a decoration in six panels which has all his decorative qualities and his usual beautiful colour; it is based on the story of Nausicaa in a modernized form. The *Holy Family* of M. Desvallières is full of tender feeling and is intensely humanist, although its author does not intend it to be so; but it is difficult to escape from one's time. M. Desvallières's portrait of Mme. Robert Vallery-Radot is also admirable; the large decorative painting of Hercules in the garden of the Hesperides is less successful. M. Alfred Smith, who is French in spite of his name and has always shown talent, makes an entirely new departure, all the more interesting as he is not a very

young man. His four paintings are intensely modern, very original both in design and colour, and are also most attractive. M. Aman-Jean is as charming as and more virile than usual; his Venetian picture is quite a personal conception of Venice and that is saying much. M. Wery, whom we have not seen for some time, is another painter who strikes out a new line; in his large decorative picture in tempera, *La Barque de fruits*, which is quite unlike his previous work, he gives evidence of a research of form and colour which is in large measure successful. M. Abel Truchet seems to have definitely deserted Paris; he is still painting Venice, and his pictures are rather artificial, though admirable in colour.

There are four portraits by M. Albert Besnard, who seems well on the way to becoming a fashionable portrait painter; they make one regret some of his previous work. M. Jacques Blanche sends three portraits in his usual style and M. Boldini and M. de La Gandara are even worse than in previous years, if that is possible. As usual, the portraits of Mlle. Olga de Boznanska are the best in the Salon; they show psychological insight as well as great technical ability.

M. Charlot is far from coming up to his achievement of last year, but his portrait and snow landscape are both full of talent. Mlle. Dayot, daughter of the Inspector of Fine Arts, makes great progress; her single exhibit, a still-life, is admirable in its sincerity and simplicity. M. Roll, the president of the society, sends another portion of his ceiling for the Petit Palais which, like the principal panel that he exhibited last year, is one of the best pieces of work that he has done. He also shows a portrait of Mlle. Diéterle, which is not perhaps a very good likeness of that charming Parisian, but is an attractive picture.

Among the English exhibitors Miss Beatrice How takes a high place with her delightful and very personal studies of women and children. Mr. Charles Shannon's *Blue Screen* is a pre-raphaelitish picture in his usual manner. Mr. Lavery has three landscapes, and Mr. Glazebrook three portraits, one of the king looking as if he would much rather not be painted. Mr. Bernard Harrison's landscapes show progress and are soberly attractive. The Americans are as numerous and as clever as usual; Mr. Cucuel and Mr. Charles Hawthorne are the most interesting, and Mr. E. P. Ulmann is particularly successful with his watercolours, which are charming. Mr. Frieseke's pictures have his usual delicate colour, but not much else. The retrospective exhibition of the work of the late Gaston La Touche reminds one of an epidemic of scarlet fever. Among artists not yet mentioned whose pictures should be looked at are MM. Antoni, Robert Besnard, Blomquist, Roy Brown, Cameron Burnside, Chapuy, Miss Mary Degen, MM. Echeverria, Maurice Eliot, Lépine, Paul Madeline,

Jacques Mathey, Pearce, Piet, Miss Grace Ravlin, MM. Renaudot, Lucien Simon, Suréda. The sculpture includes two fine works by M. Bartholomé and a bust and a statue by M. Halou, a young sculptor whose work I noticed at the Autumn Salon and who is worth watching.

It has been announced that the Camondo collection in the Louvre will be opened in May, but no date has yet been given. The Louvre has received another valuable gift from the Marchioness d'Arconati-Visconti, who has presented to the nation her collection of pictures and other works of art. It includes some fine Italian paintings. The exhibition of English Decorative Art at the Musée des Arts Décoratifs opens just as this number goes to press; it will remain open throughout the month of May.

Two of the most interesting exhibitions held recently are those of the work of Berthe Morisot at the Manzi gallery and of the work of Eva Gonzales at MM. Bernheim-Jeune's. The Berthe Morisot exhibition is very large and representative and the artist comes well out of the ordeal. There is a certain lack of completeness in her oil paintings, although they have extraordinary

charm, but her drawings and watercolours are both masterly and beautiful; there are many of them in the exhibition and a great proportion are of fine quality. Eva Gonzales was no more than a rather talented amateur who imitated Manet; the best picture in the exhibition, that of the artist and her husband in a box at the theatre, must surely have been worked upon by Manet himself.

Some sensation has been caused by the opposition of M. Antonin Mercié, president of the Société des Artistes Français, to the exhibition in the forthcoming Salon of a bust of the German Emperor by Herr Max Bezner. Herr Bezner, who is *hors concours*, insists on his right to exhibit the bust, but M. Mercié declares that it will be put in a room that is not accessible to the public. There is considerable criticism of M. Mercié's action among artists and it is generally regretted that the president of an official society should allow his political prejudices thus to carry him away. A portrait of the German Emperor by Felix Borchardt was shown in the Salon of 1902 without the smallest protest being made by anyone, and this is the first time that an incident of this kind has occurred. R. E. D.

REVIEWS

DER BAUMEISTER HENRICO ZUCCALLI AM KURBAYERISCHEN HOF ZU MÜNCHEN: ein kunstgeschichtlicher Beitrag zur Entwicklung des münchener Barock und beginnenden Rokoko. Von RICHARD PAULUS. 35 M.

DER KURBAYERISCHE HOFBAUMEISTER JOSEPH EFFNER: ein Beitrag zur Geschichte der höfischen Kunstpflege, der Architectur und Ornamentik in Deutschland zu Anfang des 18. Jahrh. Von MAX HAUTTMANN. 22 M.
Strassburg: Heitz (Studien zur deutschen Kunstgeschichte, Hefte 156 and 164.)

Baroque architecture has lately become a serious subject for study; it is almost considered a distinct style and not merely the decadence of the renaissance. Rococo architecture, however, is said to be a phase of baroque, as flamboyant was of gothic, to be found in certain localities in buildings of the early 18th century. Both are losing their stigma; baroque is only free classic, rococo is freer still. Naturally, therefore, in their legitimate spheres, the former is a term more applicable to buildings generally, and the latter to decoration. These two interesting books bring out clearly this relationship of the styles through the biographies of an exponent of each. In the last quarter of the 17th century, before the influence of French art dominated all others, the German states followed Italian ideas, and Italian artists were fashionable. This was especially the case in Munich, where the wife of the Elector Ferdinand, Maria, was herself Italian. Henrico Zuccalli (1642-1724) was one of the most prominent of these aliens. Belonging to a talented family of architects of Roveredo he seems to have had influence, for when quite young he designed the group of ecclesiastical buildings at

Altötting, and in 1672 he succeeded Barelli as architect of the Theatine church. He completed this, the first in Bavaria in which the full Italian baroque forms appeared. Under the next Elector, Max Emanuel, Zuccalli continued to be Court architect. He executed for him the Schloss Lustheim, a sort of Trianon of the greater Schleissheim. Probably this is his best work, though quite small. It has none of the later rococo feeling, and its detail is almost as good as Wren's. A part of the Schloss at Bonn is in the same style, and a monastic church at Ettal. Finally he was appointed to the royal palace of Schleissheim, on which he was engaged till the end of his life. The book deals with each of these works and all his minor ones in great detail; their designs are described and often cleverly analysed. Running through it all is the thread of the artist's career, with notes on historical events which influenced it. The illustrations are very valuable. They consist of plans of buildings and lay-out schemes, as well as photographs and original drawings, often of the same object. Not only will the growing interest in baroque buildings be encouraged, but the career of quite an eminent though hitherto little-known architect will be brought to our notice by this excellent study. After the calamitous battle of Höchstädt in 1704, Max Emanuel was driven from Bavaria. During his exile he cultivated the fashionable French ideas on building, gardening and decoration for future use. In 1687 Joseph Effner was born of a family of Bavarian gardeners, and at the age of

Reviews

nineteen, that is nine years before the accession of Louis XV, he went to Paris to study. Here he came under the influence of G. Boffrand, one of Mansard's assistants at Versailles and the Place Vendôme, and of François Blondel. Hence he belonged to a school which, though permitting much freedom in internal work, was opposed to the extravagances of Meissonnier and Oppenordt. In 1713 Effner obtained the patronage of Max Emanuel, and returned with him to Munich two years later. Almost immediately he was given alterations to do at the smaller royal houses of Dachau and Fürstenried, and at Nymphenbourg, the chief summer residence of the court. He erected here several of those buildings so typical of the period—pagodas, orangeries, and every kind of garden house in which a little playfulness in design is quite legitimate. Some of them are charming. Finally, after a tour in Italy, he took Zuccalli's place at Schleissheim, and his most important work is here—the decoration of forty-two rooms. The author of the book describes each of these, and illustrates several. He gives a good analysis of the motives of the decoration, and discovers the sources from which they were derived. In a learned criticism he separates the constituents into classic and fantastic, and rightly denounces forms which overreach the limits of the material in which they are worked. This often happens, nevertheless one is led to conclude that rococo as well as baroque may be a real style; that is, not inherently bad, but sometimes good and capable of powerful expression. In the Grosse Saal at Schleissheim, one of Effner's finest rooms, it would indeed be quite easy to feel riotously joyful. Hence the style has its uses, and the author is to be congratulated on exposing them in this biography.

A. S. G. B.

SPORT IN ART. An Iconography of Sport. By WILLIAM A. BAILLIE-GROHMAN. (Ballantyne & Co.) £2 2s.

Mr. Baillie-Grohman is well known as a mighty hunter, sportsman and mountaineer. For some years he has shown equal proficiency with the pen, and has been a frequent contributor of articles on sport, especially as illustrated in art, which have appeared in various publications. Some have appeared in this magazine, so that Mr. Baillie-Grohman needs no introduction to our readers. These articles have now been collected together with additions in the handsome volume before us, admirably printed and illustrated. This volume is well worthy of a place in an amateur's library. Mr. Baillie-Grohman shows how that the sport of hunting may be considered as having given the first impulse to art. No one would be rash enough to assert at what exact moment the act of hunting wild animals for food may be considered to have developed into a sport, that is into an occupation in which business and amusement took an equal share. Still, the book of Genesis suggests that Cain should be regarded as the first

hunter, that Lamech practised cross-bow shooting with an unfortunate result, and that Esau most certainly was as keen a sportsman as his brother Jacob was not. Assyria and Babylonia commemorated the mighty deeds of their sportsmen kings, and Egypt recorded the humbler pursuits of the fowler and other sportsmen on the banks of the Nile. If pictorial art is to be regarded as a mirror of human nature, sport would be expected naturally to occupy as large a place in art as any other phase of human activity. These pages and their accompanying illustrations range, therefore, from the paleolithic age to the first ascent of Mont Blanc. Photography, especially instantaneous, has killed sport as a subject for artists. What it could be is well shown in these pages from the manuscript of Gaston de Foix, which we are glad to meet again, to the engravings of Stradanus and Barlow with their antiquarian interest, and to the copious output of the German artist J. E. Ridinger, who, as a historian of sport, has met with rather unmerited neglect. After touching on Jan Van Eyck, Albrecht Dürer, Lucas Cranach and other great artists, after recording the feats, real or imaginary, of the Emperor Maximilian, the greatest stage-sportsman of the world, Mr. Baillie-Grohman wisely stops before the 19th century and is thus spared the duty of passing judgment on Sir Edwin Landseer as an artist of sport, or of coming to any decision as to the rival merits of King George V and the Emperor William in the domain of sport. A compilation such as this can hardly escape some share of inaccuracies. We are surprised to find Mr. Baillie-Grohman describing Diane de Poitiers as the mistress of François I instead of his son Henri II. When the author speaks somewhat curtly of the manège or school for horsemanship he omits any mention of the famous Duke of Newcastle and his great book on this subject. Another work which was worth noticing by the author was the "Short Treatise of Hunting: Compyled for the delight of Noblemen and Gentlemen by Sir Thomas Cockaine, Knight", first published in 1591, and issued in facsimile by the Roxburghe Club in 1897. The subject, however, of "Sport in Art" may be said to be inexhaustible.

L. C.

THE ART OF THE GREAT MASTERS as exemplified by Drawings in the Collection of Emile Wauters. By FREDERIC LEES. London (Sampson Low, Marston & Co., Ltd.), £2 12s. 6d. net.

In discussing the collection of drawings belonging to M. Emile Wauters, Mr. Lees does not address himself to specialists, but endeavours to attract the interest of the cultivated public in general. This larger audience would, no doubt, be most welcome to the study of old master drawings; but we fear that the appeal to it will have been made in vain and that the book will mainly be read by those serious and specialized students who could very well have done without the author's generalities. As for the collection

which forms the subject of this abundantly illustrated volume, it certainly contains some very good drawings, but also a great number of quite inferior ones, and these are partly published with attributions which few connoisseurs will be likely to endorse. Among the Italian drawings, the most interesting are a *Hercules killing the Lion* ascribed with considerable probability to Cosimo Tura; a North Italian profile portrait which should, however, be dated c. 1500 instead of c. 1426; two small sketches by Piero di Cosimo; a figure of Christ which I think is Florentine rather than by Pinturicchio; a sheet with sketches for the *Martyrdom of S. George* by Paul Veronese at Verona; two other sheets with drawings of a similar character and a fine study of a woman which is probably also by Paul Veronese. But the drawings given to Orcagna, Signorelli, Pollaiuolo, Mantegna, Leonardo, Raphael and Andrea del Sarto seem to me to have no justifiable claims to those names; and the drawings ascribed to Michelangelo, though perhaps not to be dismissed quite so easily, are also open to grave doubts. Several of the drawings of the northern schools likewise bear names which are either obviously wrong or exceedingly questionable; but it is pleasant to record that the collection contains some really fine drawings by Rembrandt and Ingres.

T. B.

CHURCHWARDENS' ACCOUNTS. By J. CHARLES COX, LL.D., F.S.A. (Methuen.) 7s. 6d. net.

This volume is another valuable and interesting addition to the series known as *The Antiquary's Books*, which Dr. J. C. Cox has been editing for Messrs. Methuen. Although we can recommend this book as an extremely useful work of reference for those interested in the archæology of the fine arts, we are prevented by lack of space from dealing with it in further detail. Books, vestments, images, fonts, pulpits, parish plays, all affect the arts incidentally in one way or another, and are not without interest for our readers.

L. C.

SUBSEQUENT VOLUMES.—(1) *VASARI'S LIVES OF THE PAINTERS, SCULPTORS, AND ARCHITECTS*. Newly translated by G. de Vere. With 500 plates, in 10 volumes. Vols. v, vi. (Lee Warner.) 25s. net.—(2) *CENTURY OF LOAN EXHIBITIONS, 1813-1912*. By A. Graves. Vol. II (H—Q) (Graves.) £5 5s.—(3) *A CHANGED MAN, THE WAITING SUPPER, AND OTHER TALES*. By Thomas Hardy. (Macmillan.) 7s. 6d. net.

(1) Two more volumes of this admirable edition have reached us, and we can but repeat the praise which we have given to those already issued. We can imagine no more stimulating lesson for a young student than to be made to read Vasari's "Lives" in an uncritical way and in Mr. De Vere's

translation. In Vol. v the lives of Lorenzo di Credi, Baldassare Peruzzi, and Andrea del Sarto are each an interesting story in itself, and the same may be said of Giulio Romano and Sebastiano del Piombo in Vol. vi. The period dealt with being one which lends itself to copious illustration, it has been possible to bring together pictures which immediately illustrate the text. As before, a certain number of colour-plates are given in each volume, and as before they vary very much in their success. In spite of the trouble lavished by the Medici Society in making these plates, we do not hesitate to say that the book would have been as well, if not actually better, without them. Mr. De Vere has not entirely solved the difficulty of rendering into English certain technical expressions in Italian. We question, for instance, whether "a method of colouring of no little softness" quite conveys the idea of "un modo di colorito assai morbido". It is not, however, necessary to seek slight defects in an important piece of work. L. C.

(2) We have received the second volume of this valuable publication. One of the principal names in the catalogue is that of Hans Holbein. As an illustration of the reckless way in which pictures are assigned to eminent painters, it is interesting to note that of some two hundred pictures or more exhibited under his name only about thirty are now accepted as his work. One instance of the change of taste is shown by the fact that seven pages and more are devoted to the works of Murillo, less than two to Memling, and two and a half to Frans Hals. The case of Sir Edwin Landseer affords another example. The list of his works exhibited from 1857 to 1890 occupies some twelve or thirteen pages, while that from 1890-1912 fills barely one.

L. C.

(3) When reviewing in this magazine (Vol. XXI, p. 365) the new definitive edition of Mr. Hardy's works I expressed a hope that the publishers would be able to include some of the tales scattered in periodical publications. The volume before us includes all except "An Indiscretion in the Life of an Heiress", which, for some reason, doubtless a good one, Mr. Hardy wishes to remain buried in the pages of the "New Quarterly Magazine" for 1878. Though the contents of this volume of collected stories are necessarily unequal in quality, and, perhaps, in no case up to the high level which the author has taught us to expect, yet all the subscribers to the new edition will be glad to add this concluding volume to their set.

C. M.

NOTES

THE STEIN, PELLIOU, AND VON LE COQ COLLECTIONS.—Without displaying any undue Chauvinism we may legitimately congratulate ourselves on the fact that the Turkestan collections of Sir Marc Aurel Stein, K.C.I.E. (with an exhibition of which the new King Edward VII

Galleries of the British Museum are soon to be inaugurated), are superior, both in quantity and quality, to those brought back by either of his continental rivals. While the von Le Coq collection in Berlin is possibly nearly as large as ours, it contains fewer objects of so high artistic merit;

Notes

even the famous Bodhisattva frescoes, many of them considerably over life size, are up-country work, and represent the great art of T'ang far less closely than the temple banners of which he has but one very important specimen. These are the objects in which, fortunately for us, the Stein collection is especially rich. While most of the art in all three collections is, obviously, but a pale reflex of that of the great T'ang masters, still many of Sir Aurel's finds seem to have caught a warmer glow than all but one or two in either the Paris or Berlin collections. It is difficult to over-estimate the importance of these Turkestan paintings, both in the content, which sheds a welcome light on many dark places of Buddhist iconography, and in character, in which we find a vivid reflex of the style of T'ang painting, unquestioned specimens of which are so rare as to be almost non-existent; their greatest value is that they give us, what up to the present have been almost entirely lacking, authentic dates. A remarkable feature in which they confirm the evidence of many of the well-known T'ang figurines is their startling similarity with Japanese art in subject, treatment, and above all, costume, showing that the fashions imported from the mainland under the powerful influence of the T'ang dynasty prevailed in the islands long after they had faded in the land of their birth. Another point of capital importance is the additional evidence brought by these works of art to support Mr. Laurence Binyon's theory, so ably presented in these pages, that the famous Ku-Kai-Chih roll proved the existence of a powerful and vital art in China before the advent of Buddhism with its attendant Indian influences. Quite unapproached in either of the continental collections is the archaeological importance of the series of "frescoes" from Miran which bear witness to the presence of artists—or at least one, who has signed one of them Tita, or Titus—working in a late classical manner on the very confines of China; it must be admitted that they are not of a very high order viewed as works of art. Of the immense importance of the thousands of manuscripts this is neither the time nor place to speak; suffice it to say that their value is inestimable. It would not be fair, besides being absolutely futile, to ignore the technical excellence of the astonishing Manichæan miniatures which form the jewel of Dr. von Le Coq's collection. They are unique and unsurpassable, and show that the later artists of Samarkand and Herat must have had a great tradition on which to build, and needed little instruction from the Chinese artists invited by Timur and his successors. It is interesting to remember that Mani himself is said to have been a painter as well as a prophet. The objects brought back by M. Pelliot are many of high quality, if but very few in number; but it must not be forgotten that he came gleaning after,

where Sir Aurel Stein had reaped the harvest, at Ch'ien-fo-tung. It is equally worthy of remembrance that Sir Aurel was the original explorer of these cave temples and their hidden treasures. In all, the collections of his second journey, 1906-8, comprise in approximate figures

- about 8,000 pieces of stucco ornament and carved wood, metal and wooden implements, fragments of wearing apparel and fabrics, coins and intaglios;
- " 500 fragments of frescoes, besides 50 large frescoed panels;
- " 11,000 manuscripts on paper, wood, etc., printed books in Sanskrit, local Prakrit, Chinese, Tibetan, Khotanese, Kuchean, Sogdian, Uighur and Turki;
- " 500 paintings on silk, linen and paper, with prints and drawings on paper;
- " 150 pieces of textiles, embroidery, brocade, damask and gauze, etc.

—far more than in both the others put together. It is devoutly to be hoped that after the present exhibition, which the Trustees of the British Museum announce is necessarily a temporary one, a place will be found where these invaluable documents in the history of Asiatic art may be fittingly and permanently installed. We as a nation should be ashamed to show less regard for our treasures than the Germans and the French have done for theirs.

HAMILTON BELL.

ADOLF FISCHER.—The death of Dr. Adolf Fischer, originator and first director of the Museum für Ostasiatische Kunst, in Cologne, peculiarly affects *The Burlington Magazine*. Dr. Fischer was occupying his active mind during the leisure of a holiday by writing papers for *The Burlington Magazine* on some of the examples of far-eastern art which he had chosen for the museum which he had created. The loss of Adolf Fischer to students and amateurs of far-eastern art who never had the great pleasure of knowing him will be incalculable. With the happiest of all collaboration, his wife's, he added to the ancient glories of Cologne more ancient and more distant Magi. But he had a personal, wider effluence; *anima candida*, he was a man who won at sight instinctive and affectionate regard. The personal friends and the admiring colleagues who mourn his loss will find satisfaction in the happiness of his life. He lived just long enough to realize his fine ambition. He presented before Europe for the first time, in panorama, a view of the development of far-eastern art in its highest forms, and he died with the confidence that his work will be carried on to completion by the devoted collaborator who enabled him to see its instalment. Happily, Frau Adolf Fischer has succeeded him in the direction of the museum which they originated together.

AUCTIONS IN MAY

ILLUSTRATED CATALOGUES.—**SOTHEY** will sell (4 May) the collection of Anglo-Saxon and Norman coins formed by Mr. H. M. Reynolds, of Lowestoft (illustrated catalogue, 1s.). Sotheby will also sell (12-19 May) another portion of the library of the late Mr. J. E. Hodgkin. The illustrated catalogue (2s. 6d.) includes reproductions of fine bindings, early packs of playing cards and a few woodcuts. Sotheby will also sell (18-22 May) over 800 lots of mezzotint and line engravings forming the first part of Mr. A. C. Norman's collection, of which three portraits, Charles II, by Sir Ralph Cole; Elizabeth, Duchess of Hamilton, by Faber, junior, after Hamilton; and William, Marquess of Annandale, by John Smith, after Kneller; appear in the illustrated catalogue (2s.).

BOERNER (Universitätsstr. 26¹, Leipzig) will sell (4-9 May) the collection of books and engravings of Alfred Ritter von Pfeiffer, of Vienna. The first volume of the catalogue (sale 4-6 May) is devoted to the library, which contains volumes of 15th and 16th-century wood-engravings and bound engravings from the 16th to the 18th century, including a first edition of the famous "Cabinet du Roy", the collection of engravings made by Etienne Picart by order of Louis XIV for presentation to European sovereigns. The library further includes a rich collection of 18th-century French illustrated books. Volume II of the catalogue (sale 7-9 May) embodies a representative collection of engravings by all the best known European artists, including a large number of examples of English colour-prints. The collection is on view from the 3rd to the 6th of May.

HIRSCH (Arcisstrasse 17, Munich) will sell (5 May and following days) Greek, Roman, and Byzantine coins, Renaissance medals and plaquettes, and German coins and medals, chiefly belonging to a late well-known German art-collector, together with a small library of numismatic literature. The catalogue contains 60 collotype illustrations, and is priced at M. 25. Dr. Hirsch will also sell (9 May) the collection of medals and plaquettes of the renaissance belonging to Dr. Arthur Sambon, of Paris. The catalogue

includes the names of Cellini, Mantegna and Sansovino, with Niccolo and Andrea Spinelli; it is well illustrated on 12 pages, and is priced M. 20.

CHRISTIE (8 King Street, St. James's Square) will sell (5 May) the collection of Dresden porcelain belonging to Mr. H. J. King, of 138 Piccadilly. The greater part formerly belonged to the Massy-Mainwaring collection. Many of the most important groups and figures are clearly illustrated in over thirty plates. The price of the catalogue thus illustrated is 1 guinea.

EGGER (Opernring 7, Vienna I) will sell (11 May, &c.) the collection of Greek coins made by Herr Theodor Prowe, of Moscow, with other collections. The catalogue contains forty-three pages of clear collotype illustrations, including a good proportion of the 2805 lots for sale. The coins of Thrace seem to be particularly well represented in the collection.

ANDRÉ DESVOUGES will sell, at the Hôtel des Commissaires-priseurs, 9 Rue Drouot (4-7 May), a collection of scarce and valuable books from the library of the late M. Alphonse Willems, including 16th and 17th-century French poets, rare works dealing with the history of the Netherlands, and well-bound Greek and Latin classics. Several illustrations accompany the catalogue. At the same address (16 May) M^e Desvougues will sell the first part (A-L) of a library of autographed first editions of the 19th and 20th centuries, belonging to the late M. Pierre Dauze. The collection seems a comprehensive one.

GLENDINNING (7 Argyll Street, Oxford Circus) will sell (18-23 May) the second portion of the late Mr. W. L. Behrens's immense collection of Japanese works of art of all kinds, a good number of which are illustrated. A certain number of Chinese pieces also will be sold on 23 May. The objects, arranged in 1680 lots, are mostly of small size. Among them may be noticed No. 42, an unusual shaped quintuple lacquer box; 1382, a heavy iron sword guard, a design of two oxen; 1404-11, some apparently nice pieces of Chinese jade; 1465, a Chinese bronze ritual vase; and two bronze bowls, 1467-8.

ITALIAN PERIODICALS

BOLLETTINO D'ARTE DEL MINISTERO DELLA PUBBLICA ISTRUZIONE. Fasc. XI, Nov., 1913.

First part of an elaborate article by DR. CORRADO RICCI on the tomb of Galla Placidia at Ravenna. —DR. ORBAAN begins a discussion of the account-books of Domenico Fontana, the papal architect, which are preserved in the Archivio di Stato, Rome. The entries date from Aug. 24, 1585 to Sept. 25, 1587, and deal with the statue of S. Paul surmounting the Trajan column and with works in the Vatican and elsewhere. The Archivio di Stato is a rich mine to the student, and these notices were collected by Dr. Orbaan when engaged in preparing his important work on Sistine Rome (published 1911). The article is illustrated with two reproductions of frescoes, part of a frieze in the Villa Montalto belonging to Sixtus V, and on its destruction removed to the Istituto Massimo alle Terme; the paintings, of the school of

Giov. Guerra and Cesare Nebbia, represent views of Rome and are interesting as topographical studies.

Fasc. XII, Dec.—PROF. MOLMENTI reproduces the celebrated *Cacciata dei Bonacolsi da Mantova* (Crespi coll.) signed and dated 1494, which has been acquired by the Italian Government. The picture was ordered by Francesco Gonzaga, and represents the battle of Aug. 16, 1528, when Luigi Gonzaga freed his country from the tyranny of Passerino Bonacolsi and founded the fortunes of the Gonzaga family. The struggle takes place in the centre of the ancient city with its towers, palaces and churches. The Venetian façade of the cathedral differs widely from the present façade, but the Palazzo del Capitano (built 1295-1300) is almost as we see it now, and many other buildings can be identified. The picture originally adorned a room in the Palazzo di Pusterla, and is now most appropriately to be restored to the Palazzo Ducale at

Italian Periodicals

Mantua: it is as important a record for this city as is Gentile Bellini's *Procession of S. Mark* for Venice. The Italian Government has acquired another historically interesting work from the Crespi coll., the *Entry of Charles VIII into Florence* by Granaacci, which will be placed in one of the Florentine galleries. —DR. RICCI concludes his article on the tomb of Galla Placidia. —DR. MAUCERI returns to a subject with which he has dealt before—i.e., unpublished works of art in the museum at Syracuse.

Fasc. I. Jan., 1914.—DR. FRIZZONI writes on Venetian painting along the southern coast of the Adriatic, dealing in this paper with the Puglie, viz., the provinces of Foggia, Bari and Lecce, and with the remote district of the Basilicata. Among works noticed are: a signed *Madonna* by Alvise Vivarini, dated 1483, in S. Andrea at Barletta; an altar-piece at Bari in the church of S. Nicola, of the workshop of Bartolomeo Vivarini, signed and dated 1476; a fine but much injured work by Paris Bordone in the cathedral, and panels of saints of the Vivarini workshop in the museum. A S. *Peter Martyr* by Giov. Bellini in the church of S. Domenico at Monopoli, a small almost deserted city south of Bari, is of great interest; it is a splendid figure nearly life-size in an almost perfect state of preservation dating from c. 1490. The cathedral at Monopoli contains the mysterious S. *Jerome* in his study with a kneeling ecclesiastic, which has been ascribed to Gentile Bellini (see *The Burlington*, Feb. 1913), though Dr. Frizzoni on the strength of a local tradition suggests that it may be of Siennese origin; the reproduction scarcely supports this suggestion, but no adequate opinion can be formed from an illustration, and critics unacquainted with the original will do well to defer judgment. A large altar-piece by Cima, signed "Joannes Baptista, 1499", is referred to at Miglionico, a remote village in the Basilicata at some distance from the line of rail from Taranto to Cosenza. The picture was mentioned and reproduced in "L'Arte", v. 1907, by Dr. Wackernagel.

Fasc. II. Feb.—The ruined abbey of S. Maria di Tridetti, Calabria, 11th-12th century, is discussed by DR. ORSI. —DR. ORBAAN concludes his article on the account-books of D. Fontana, and publishes entries of the years 1585-1588; much fresh light is thrown on the tragic history of the devastation of ancient Rome, the destruction of buildings and the ruthless plunder of marble (especially from the Baths of Diocletian), which was used for the adornment of buildings then in course of erection. —A brief note by DR. PAPINI on the picture by Sodoma in the Viazza collection at Genoa, to which he referred in the "Bollettino" of Sept.; Count Baudi di Vesme now informs him that the date 1525 is written in ink on the back of the panel, a custom much in vogue among Piedmontese artists. Dr. Papini finds in this a confirmation of his hypothesis that the Beaugard picture (of which he considers the Viazza example a later replica) was executed between 1517 and 1525. —The restoration of the basilica of the Quattro Coronati on the Caelius is discussed in a supplement.

Fasc. III. March.—MGR. BIASIOTTI reproduces Anderson's recent photographs of the mosaics on the triumphal arch of S. Maria Maggiore, Rome, the most satisfactory existing reproductions of this important work. The different subjects represented are discussed, but no new information is offered; frequent reference is made to the standard work on these mosaics, the "Golden Age of Classic Christian Art", by Dr. Richter and Miss Taylor. —DR. NAVE writes on indigenous fragments of Christian art at Tarhuna and Henseir Uhéda (Tripoli). The supplement contains reports of the Italian archaeological mission to Cyrenaica and Tripolitania in the years 1910-12, and of the work of the Italian school at Athens in 1913 beginning with the excavations at Gortina (Crete). In the section dealing with galleries and museums it is stated that the Poldi Museum at Milan has acquired from the church of S. Benedetto at Gualdo Tadino portions of a polyptych by Girolamo di Giovanni; the central panel has long been in the possession of this museum, and four other panels belonging to it were acquired in London some time ago; the whole will now be re-constructed.

L'ARTE. Fasc. I. Jan., 1914.—DR. CORRADO RICCI writes on a picture presented to the gallery at Vicenza in a damaged condition and now transferred to canvas, in which he recognizes a work by Bernardino and Francesco Zaganelli. Other works by these painters, whose art was formed in the schools of Ferrara and Forlì, and by their pupil, Girolamo Marchesi, are referred to. The latter went eventually to Bologna and there joined the group of Raffaellesque painters of the Romagna, among whom were Innocenzo da Imola and Bagnacavallo. Dr.

Ricci ascribes to Girolamo a *Madonna* in the Franchetti collection, Venice, the drawing for which is at Berlin. On the strength of his signed work at San Marino and of one acquired for the Brera some years ago (see "Boll. d'Arte del Ministero" Oct., 1910), Dr. Ricci also ascribes to Girolamo the *Annunciation with Saints* at Berlin, there attributed to Francesco Zaganelli. —DR. R. LONGHI deals with Orazio Borgianni, a Roman painter who worked for some years in Spain, returned to Rome c. 1604, and died in 1616; a well-known portrait at Brunswick, by some held to be of Caravaggio by himself, is regarded as a self-portrait of Borgianni, and the *Pietà* in the Spada gallery, hitherto ascribed to A. Carracci, is considered to be by Borgianni after comparison with his signed and dated engraving of this composition. Dr. Longhi gives a catalogue of extant and missing works by this painter, who is constantly confused with Caravaggio. —DR. FIOCCO writes on the Roman period of Bramantino from 1508 to c. 1513, dissents in many particulars from the conclusions and chronology of Dr. Snida; and draws up a chronological list of what he considers authentic works of the master, with another of those which he ascribes to his school. —Under the title "Una risorta casa del rinascimento italiano", DR. L. VENTURI discusses the Jacquemart-André collection; in no sense is it a museum, but, as an *ensemble*, as a spontaneous and natural development harmonizing to perfection with its surroundings, it is absolutely unique. Dr. Venturi dwells especially upon the Italian side of the collection, and illustrates works which are of some importance for the history of Siennese painting by Piero di Giov. Ambrogio, a contemporary and fellow-artist of Sassetta. —"Le fonti delle Grazie di Raffaello" are discussed by SIG.^{RA} TEA; the subject, so common in classic art, was treated also by the 15th-century medallist, Niccolò di Forzore Spinelli, and occurs in the frescoes of the Palazzo Schifanoia at Ferrara. It would be idle to attempt to identify the exact source of Raphael's inspiration, but it is certainly arbitrary to suppose, as is usually the case, that it must necessarily have been the group at Siena. —The sources of Guariento's composition, *The Seven Ages of Man* in the Eremitani of Padua, are discussed by PROF. A. VENTURI. It is shown that the treatment of these compositions is very similar to that in the "Liber Physiognomic", a codex in the Estense Library at Modena. The writer confronts and studies all these compositions, which certainly present striking analogies with those in Guariento's fresco.

Fasc. II. March.—The most important article in this number is DR. CIPOLLA's "Ricerche storiche intorno alla chiesa di Santa Anastasia in Verona", the first of a series, being a corrected and amplified reprint of a monograph on this church (which the writer published many years ago in the "Archivio Veneto") with the addition of a number of new and important documents. The names of the architects of the building have not come to light, but the writer, basing his conclusions on the similarity of S. Anastasia to SS. Giovanni e Paolo, Venice, and S. Nicolò, Treviso, suggests that it may have been built by the same dominican architects, Fra Benvenuto da Bologna and Fra Nicolò da Imola. —DR. MAUCERI draws attention to works of art in the so-called Conca di Modica (Sicily), a district little known but worthy of special attention on account of its treasures of architecture and sculpture. —DR. SALMI touches on "La questione dei Guidi", that is of the artists who worked in the 12th and 13th centuries in Tuscany, and principally in Florentine, Pisan and Lucchesan territory. The writer concludes that there were three of the name between 1178 and 1252; two were distinguished as architects and sculptors, and one as a sculptor only. —DR. MAIONE writes on Fra Simone Fidati called il beato di Cascia (an Augustinian who flourished in the early 14th century and was noted as a teacher and writer) and on his influence on Taddeo Gaddi. A letter from the painter to Fra Simone is published and the beato's lengthy reply. Dr. Maione examines some of Taddeo's compositions (Santa Croce and Academy Florence) and shows that they are simply pictorial transcriptions of subjects dealt with in Simone's "Vita cristiana", though the painter has failed to catch the true spirit of the frate, and deals only superficially with his material. This explains the conventionality, lack of spontaneity, and other deficiencies noticeable in many of these compositions. —SIG.^{RA} LORENZETTI treats of "Carlo Maratti: la sua giovinezza a Roma" (1636 to c. 1655). —DR. A. VENTURI discusses an unknown work by Leon Battista Alberti at Ferrara. During his second sojourn in that city 1443-44 Alberti was summoned to adjudicate in the competition between the sculptors Antonio di Cristoforo and Niccolò Baroncelli, for the equestrian statue of Niccolò II. As a result, Antonio

was commissioned to execute the statue of Niccolò, and Baroncelli the horse, while Alberti himself, so Dr. Venturi conjectures, designed the triumphal arch which served as a base to the statue. One column supporting the arch has been restored probably on the lines of the original, but the remainder is fairly well preserved, and recalls in the character of the ornament and in other particulars the Tempio Malatestiana at Rimini. In 1454 a statue was also erected to Borso, and the capital of the column which served as a base to this statue and still survives was evidently also inspired by Alberti. With these two statues the renaissance made its triumphal entry into Ferrara, till then dominated by earlier forms of art.

RASSEGNA D'ARTE. No. 12, Dec., 1913.

DR. SCAGLIA continues his articles on Antonello da Messina and painting in Sicily, dealing here with post-Antonellesque painters; many of the works referred to at Messina unfortunately perished in the earthquake of 1908. To Antonello da Saliba's *Madonna* at Catania the writer gives high praise. The picture in the Cook collection, signed "Antus" and once ascribed to A. da Saliba, he suggests may be by Antonio, son of Salvo d'Antonio and nephew of Antonello. This agrees on the whole with the conclusions arrived at by Mr. Herbert Cook in the recently published catalogue of the Cook collection, though Dr. Borenius still inclines to his former opinion that the inscription is a forgery, and the work by Mansueti. A chapter is devoted to the school of Palermo, which produced few painters of importance; the various attributions to Crescenzo, Quartararo, and Luigi Borasà of the *S. Cecilia* in the cathedral at Palermo are discussed. The latest discoveries concerning Vincenzo da Pavia are referred to; it is proved that he was one of the Azani family of Pavia. —MR. F. J. MATHER in a brief note entitled "La Fede Cristiana di Giotto" suggests that Andrea da Firenze's fresco in the Spanish chapel of S. Maria Novella was based upon a composition by Giotto in the Palazzo della Parte Guelfa, Florence, which, though mentioned by Vasari, must have perished after 1568, the date of his second edition, as no later writer speaks of it. —An article by MR. MASON PERKINS contains a few interesting hitherto unpublished Siennese pictures, together with some which seem unworthy of notice.

ARCHIVIO STORICO LOMBARDO. Fasc. XII, 1913, 15 Marzo, 1914.

Among articles in a number of not much general interest the following may be mentioned: "Un frammento di zibaldone cancelleresco lombardo del primissimo Quattrocento", by DR. ANTONIELLI and PROF. NOVATI. This fragment consisting of fourteen pages was discovered by Dr. Antonielli in the Archivio Notarile of the districts of Pallanza and Ossola, and is evidently part of a much larger collection of MSS. Prof. Novati, who publishes and comments on the different letters and other documents of this "Frammento Pallanzese", observes that a miscellaneous collection of this description (designated in Italian "zibaldone") is of great value for the political and literary history of Italy. Of the thirty documents contained in this fragment more than ten are concerned with the political history of the last thirty years of the 14th century, and include letters from Bernabò and Giangaleazzo Visconti, while others of considerable literary interest include five from Petrarch and two addressed to him, one of which, from the lawyer Giov. di Matteo Fei of Arezzo, is of importance also for the poet's biography. —DR. PINCHETTI contributes a life of Francesco Saverio Quadrio (1695-1756) and DR. GIULINI publishes new documents about Filippo Maria Sforza (b. 1448), second son of Francesco and Bianca-Maria, who in 1482 married his cousin Costanza Sforza, daughter of Bosio Conte di S. Fiora and Criseide di Capua, and died in 1492. He was never called Duke of Bari, as erroneously stated by Litta and others; this title was borne by his brothers Sforza Maria and Lodovico il Moro, but in a document of 1468 Filippo Maria is styled "Conte di Corsica", and in a letter of the same year he himself uses this title. —Two episodes in the history of Cardinal Querini are referred to by DR. ZANELLI. Querini, who in 1728 became Bishop of Brescia, founded in 1745 the celebrated library there which bears his name. —DR. BONELLI communicates a document from the Archivio Notarile at Cremona which contains information concerning two unknown works by the painter Antonio della Corna, *i.e.*, the contract of Feb., 1481, for an altar-piece, fully described, which he agreed to paint for the church of S. Michele at Cremona; incidentally another painting, the "anchona Sancti Ipoliti", is mentioned, as already executed for the same church by Antonio.

MADONNA VERONA. Fasc. 28. Oct.-Dec., 1913.

First article by DR. LISCA on the ancient church of SS. Teuteria and Tosca at Verona, dealing with: the legends of the two saints; the origin and history of the building; the tombs of the Bevilacqua family, and the 12th-century shrine containing relics of the two saints adorned with sculptures of later date, *i.e.*, of c. 1428. —DR. MAZZANTI writes on an altar-piece at Sandra di Castelnuovo, erroneously ascribed to Domenico Brusaporzi but more probably by his son Felice, concerning whom the writer publishes various notices, among others one showing that Francesco Riccio was his assistant. This perhaps explains a mistake of Vasari who affirmed that Riccio was the surname of Domenico and Felice Brusaporzi. —DR. CANOSSA publishes a note on the vicissitudes of the organ shutters of the church of S. Maria in Organo (Verona), painted by Girolamo dai Libri and Francesco Morone. —DR. CIPOLLA writes on works of art at Tregnago. Under the title, "Dagli Archivi", inventories of the Barbieri collections at Verona between 1695 and 1730 are published. The earlier lists contain no fewer than 326 pictures; many are attributed to great artists, the subjects are described and the dimensions sometimes given, facts which enhance the value of these inventories and furnish possible clues for future identification.

FELIX RAVENNA. Fasc. 12, Oct., 1913.

DR. GRIGIONI, in his notes on artists at Ravenna, gives much information concerning the sculptor Tommaso Fiamberli, who in one document is called of Campione (Lake of Lugano) and in others of Milan. By 1498 he had settled in the Romagna; a signed work by him, the tomb ordered by Luffo Numai, is at Ravenna, other works at Forlì and Cesena, where he was employed for many years and where in the Archivio Notarile a number of documents concerning him and his work have been discovered and are referred to by the writer. Fiamberli died between 1524 and 1525; he was associated with Giov. Ricci da Sala between 1498 and 1508, and at one time seems to have worked as an assistant of Lorenzo Bregno. —DR. SANTI MURATORI contributes a paper on the well in the cloisters of the Franciscan convent at Ravenna, and publishes documents proving that the 5th or 6th-century columns on either side of the well-head were acquired from the Benedictines of San Vitale in 1639, and were set up in their present position in the second cloister at considerable cost. —DR. RASPONI, continuing his "Note Agnelliane", treats here of the date of the election of Archbishop Giorgio, which appears to have been 838.

Fasc. 13. Jan.-March, 1914.—The "Note Agnelliane" in this number deal with the Basilica Ursiana. —In "Eine unbenutzte Quelle der sogenannten Maximianskathedra", DR. FEINSTEIN draws attention to the letters S. A., hitherto unnoticed, which he has discovered frequently repeated on this celebrated ivory throne, the "A" being of a form met with in Italy from the 9th century onwards. The writer dwells on the significance of these letters (explained as "sedes archiepiscopalis"), as possible aids in elucidating problems concerning the date and origin of the throne. While recognizing the importance of the passage quoted by Sagornini, Dr. Feinstein is not disposed to accept that writer's identification of the throne with the one given by the Doge Pietro Orseolo II to Otto III in 1001, on the occasion of the Emperor's visit to Ravenna, and he evidently inclines to believe that the throne was already at Ravenna at an earlier date. —DR. GEROLA begins a series of articles on early churches of the "Agro Ravennate", which are more or less connected with S. Vittore at Ravenna, but have for the most part been overlooked by writers. The Pieve di Cesato (now belonging to the commune of Forlì) is one of these, and forms the subject of Dr. Gerola's first chapter. —DR. BERNICOLI in "Arti e Artisti", &c., treats of the Bossi of Campione at Ravenna between 1504 and 1544; many other 16th-century sculptors of Campione, Lugano, Como, Venice, Padua and other places are referred to.

LA BIBLIOFILIA. Rivista dell' Arte antica in Libri, Stampe, Manoscritti, Autografi e Legature. Nov.-Dec. 1913, Jan.-Feb. 1914. Florence.

This useful periodical, edited by Dr. Leo Olschki and already in its fifteenth year, is far more than an ordinary catalogue of rare books, and often contains valuable contributions by specialists as well as shorter notices, and communications from correspondents in different countries. Among the most noteworthy articles in the numbers under discussion, in addition to the catalogues, with illustrations of early printed books imitating MSS., are the following: "Francesco Puteolano e le origini della stampa in Bologna e in Parma", L. SIGHINOLFI; —"La Bibliographie dramatique et

Italian Periodicals

les Collections de Théâtre en France", A. RONDEL; —"Un Calendario di Paolo Eber", E. CELANI deals with certain MS. notes in a copy of this book of 1556 made by an anonymous owner (whom with time and patience it might be possible to identify) and extending to the year 1593; two notes of 1616 and 1617 are in another hand and it is a curious fact that some of

these MS. notes were incorporated in a later edition of the Calendario, published in 1605 by Saubertlich; —"Les Romans de chevalerie italiens d'inspiration espagnole. Essai de Bibliographie. Amadis di Gaula", H. VAGANAY, and —"Livres inconnus des bibliographes" by the EDITOR, a very valuable contribution continued from the Oct. number and not yet completed. J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

AUTHOR, Gorst Road, Wandsworth Common, S.W.

Collins (Ernest H. R.). Outlines, a book of drawings containing twenty black-and-white drawings, which include *Homage to Ivan Městrovic* and *Prélude à l'Après-midi d'un Faune*. 3s. 6d. net.

CHAMPION, Paris.

Clapp (F. M.). Les Dessins de Pontormo. Catalogue raisonné précédé d'une étude critique, ouvrage illustré de huit planches hors texte.

CLARENDON PRESS, Oxford.

Bell (G. Lowthian). Palace and Mosque at Ukhadir, a study in early Mohammadan architecture. £2 2s.

DUCKWORTH, London.

Philips (L. M.). The Works of Man, new ed., revised, with 26 illust. 7s. 6d.

GENERALDIREKTION DER KGL. SAMMLUNGEN, Dresden.

Führer durch die Kgl. Porzellansammlungen zu Dresden, mit einer Uebersicht über die keramische Technik, &c., von Ernst Zimmermann, mit 10 Abbild. M. 1.

GROTE, Berlin, (Williams and Norgate, London).

Fischel (O.). Raphaels Zeichnungen; Abteil. 1. [To consist of 12 parts, £5 5s. each].

HACKLEY GALLERY OF FINE ARTS, Muskegon, Mich.

An art museum, its concept and conduct; by Raymond Weyer, director [illustrated].

A well-produced treatise on the practical value of an art museum, with reference to the Muskegon collection which is being formed economically, and on principles of the soundest common-sense, in a building simply designed and apparently very well adapted to its purpose.

HOEPLI, Milan.

Venturi (A.). Storia dell' Arte Italiana. Vol. VII, La Pittura del Quattrocento, parte III. Con 892 incisioni in fototipografia. 321.

JAPAN SOCIETY, New York.

Chinese, Corean and Japanese potteries, descriptive catalogue of loan exhibition of selected examples, the Chinese and Corean authenticated by R. L. Hobson, B.A., of the British Museum, London, and the Japanese by Edw. G. Morse, M.A., of the Museum of Fine Arts, Boston, all exhibited under the auspices of the Japan Society, at the galleries of M. Knoedler & Co., 556 Fifth Avenue, New York, March 2-21, 1914, with illustrations in colour and half-tone, and with a report on early Chinese potteries compiled from original sources by Rose Sickler Williams (on sale at Yamanaka's & Co., 127 New Bond St., London, W. £1 1s.).

KRAIS, Stuttgart.

Friedländer (Max. J.). Handzeichnungen deutscher Meister in der herzogl. Anhaltischen Behörden Bibliothek zu Dessau; 80 bunte u. einfarbige Lichtdrucke nach den Originalen; Leder geb. M. 150; Lein, M. 125.

LEE WARNER, London.

An essence of the dusk, by F. W. Bain, Vol. 6 ("The Indian Stories of F. W. Bain in 10 vols."). Edition limited to 500 sets printed on paper; boards £6 net per set; natural grain parchment £10 net per set.

LONDON COUNTY COUNCIL.

Survey of London. Vol. 5. St. Giles-in-the-Fields, Part II. £1 1s.

The 5 volumes now issued can be obtained at Messrs. P. S. King's, 2 & 4 Great Smith St., Westminster.

LOWY, Vienna.

Suida (W.). Oesterreichische Kunstschatze mit Unterstützung des K.k. Ministeriums für Kultus Unterricht 3 Jahrg. Heft 6-8; jährlich 10 Hefte, K. 60.

METHUEN, London.

Tabor (Margaret E.). The Saints in art, with their attributes and symbols alphabetically arranged, with 20 illust., 2nd ed. 3s. 6d. net.

NORSTEDT, Stockholm.

Sahlén (A.). Om Träsnitt och Träsnidare. Kr. 5.75.

Sveriges Kyrkor, konsthistoriskt inventarium utg. af Sigurd Curman o. Johnny Roosval, med stöd af K. Vitterhets Historie o. Antikvitets Akademien; B. IV, häft. 1, Uppland; B. 1, häft. 1, Västergötland, bearbet. av E. Fischer, Kr. 5.40; B. 1, häft. 1, Gotland, bearbet. av J. Roosval. Kr. 4.

RIEHN, Munich.

Miniaturen aus Handschriften der Kgl. Hof- u. Staatsbibliothek in München, herausgegeben von Dr. Georg Leidinger. Heft 5. Das Perikopenbuch Kaiser Heinrichs II (Cod. lat. 4452) [M. 65; to subscribers to series, M. 20].

SEEMANN, Leipzig.

Archiv. für Kunstgeschichte, herausgegeben von Detlev Freiherrn von Hadeln, Hermann Voss und Morton Bernath; Lief. IV, Taf. 61-80. [Quarterly, by subscription, M. 36 per ann.].

THE TRADE PAPERS PUBLISHING CO., London.

Duthie (A. L.). Stencils and stencilling for all purposes, artistic and decorative ("The Decorator" series of practical books, No. 10). Illust. 3s.

UNIONE TIPOGRAFICO, Turin.

Storia dell' Arte classica e italiana; fasc. 8-10 [Arte Greca; da G. E. Rizzo]; fasc. 11-13 [Arte Italiana; da P. Toesca], 3 l. each part.

VAN OEST, Brussels.

Laurent Delvaux, 1696-1778, par Georges Willame [with numerous illustrations].

Nicolas Poussin, premier peintre du roi 1594-1665 (Documents inédits), suivi d'un catalogue raisonné et accompagné de la reproduction de 145 de ses tableaux et dessins de deux, portraits, autographes et autres documents, par Émile Magne. 125 fr. (subscription price).

PERIODICALS.—Art in Europe, Vol. 1, No. 1.—La Bibliofilia, March—Boston, Museum of Fine Arts Bulletin, March—Der Cicerone, Heft 6, 7—Faenza, II, 1.—Felix Ravenna, trimes. 13—Fine Art Trade Journal, March—Gazette des Beaux-Arts, Ap., with Chronique des arts, 1914, Nos. 11, 12, 13, 14, 15—Journal of the Imperial Arts League, Ap.—[Jahrbuch der Kgl. preussischen Kunstsammlungen] Amtliche Berichte, No. 7—The Kokka, Nos. 284, 285—Die Kunst, Ap.—Monatshefte für Kunstwissenschaft, VII, 4—Museum (Barcelona), III, 6, 7, 8—Nouvelle revue française, No. 64—Onze Kunst, Ap.—Oud-Holland, 1ste Aflev., 1914—Revue de l'art, No. 205, with Bulletin de l'art, Nos. 616, 617, 618, 619, 620.—Revue de l'art chrétien, 1914, No. 1—Russkiy Bibliophil (St. Petersburg), II—Starý Godý (St. Petersburg), Feb.-March—Town Planning Review, Ap.

PAMPHLETS, REPORTS, &c.—Boston, Museum of Fine Arts, 38th annual report, for 1913.—London County Council. Indication of houses of historical interest in London, XXXIX.—Marguerite d'Autriche, gouvernante générale des Pays-Bas, et le peintre Pierre Van Coninxloo, bruxellois, par A. J. Wauters (extrait du "Bulletin des Musées royaux du Cinquantenaire", Nos. 1, 2, 1914).

TRADE CATALOGUES, &c.—Jos. Baer & Co.; Frankfurter Bücherfreund, Mitteilungen aus dem Antiquariate von Joseph Baer & Co., 1914, Heft 1 [illust.] Jahrgangs Preis M. 6, also Catalogue of Books on the fine arts, No. 612.—Rosenthal, Munich; Kat. LXVI, LXVII, LXVIII Illustrierte Bücher des 15. bis 19 Jahrhunderts, mit 93. 93 u. 89 Abbild. [the 3 parts comprising A-Lullus].



ORNAMENT ON ONE VALVE OF A BIVALVE SHELL, FROM NASCA



MEXICAN ORNAMENT

ANCIENT AMERICAN MOSAIC

BY T. A. JOYCE

F the smaller objects of art which serve as monuments to the culture of pre-Spanish America, none, perhaps, are so striking to the eye as the specimens of mosaic-work which have survived up to the present day. The finest mosaics, and the best known, are those of ancient Mexico, but the art was practised far to the north of the region dominated at the conquest by the Aztec, and flourished also among the coastal tribes of Peru. Indeed, in the simple form of inlaid details, its range was very wide. A jet frog with eyes and collar of turquoise has been discovered in an ancient pueblo in New Mexico, while a wooden "palette" with inlay of similar material has recently been found in the Chañaral district of Chile. Many of the Mexican hard-stone masks were evidently furnished with eyes and teeth of some other material, and a fine example may be seen in the Uffizi Gallery in Florence. This specimen, which comes probably from the Totonac district in southern Vera Cruz, is carved from a pale greenish stone and the eyes consist of white shell with pupils of jet or obsidian. The early population of the Greater Antilles provided their wooden idols with eyes and teeth of shell, and a specimen of their handiwork may be seen in the British Museum collection. Similar inlaid work is known both from the highlands and coast of Peru, and an example from the latter region is shown in

FIGURE I, consisting of a bone spatula inlaid with turquoise; while objects of wood with turquoise inlay, analogous to the Chilean specimens mentioned above, have been found in north-western Argentina. In all these cases the inlaid details are secured by means of resin in the cavities bored to receive them. Akin to these, but belonging to a later period, are the bone needlecases of the western Eskimo, inlaid with blue Russian beads, the haliotis inlay of the tribes of the north-west coast, and the shell inlay of the Orinoco tribes, which is similar to that of the early Antilles.

But inlay of this simple nature is hardly comparable with true mosaic-work, consisting of a design built up of a number of *tesserae* of different materials. Ornament of this nature was frequently applied to objects of ceremonial use among the Mexicans, especially wooden masks and the handles of sacrificial knives. Bernadino de Sahagun in his "History" makes mention of the insignia, including mosaic masks of the gods Tezcatlipoca, Quetzalcoatl and Tlaloc, which Montecuzoma presented to the Spanish leader; and two of these masks have been identified among

the specimens in the British Museum collection, which contains the largest and finest series of early Mexican mosaics in the world. Most of these mosaics are described in an article by Sir Hercules Read in "Archæologia", vol. 54, p. 383, and one of the most interesting is figured herewith on the PLATE. This, a double-headed serpent, possibly worn as a breast ornament, is carved from solid wood, hollowed out at the back, and is completely incrustated with mosaic of turquoise and shell. As may be seen from the illustration, the former material predominates, the shell appearing only in the red and white elements. The *tesserae* are affixed to the wooden foundation by means of a layer of gum, and the ornamentation extends to the reverse side of the snake's heads.

The lapidaries of ancient Mexico constituted a guild of some importance, and were supposed to be under the especial patronage of the god Cinteotl, who represented the vital principle of the maize-plant. Their association with this deity seems a little obscure, but is probably due to the fact that the incrustated work, which was the most esteemed product of their handicraft, bore a close resemblance to the natural mosaic of the maize-cob. Sahagun has left an account of the processes followed by Mexican lapidaries; sand and emery were used in polishing, and for that purpose the stones were set in wood, or, in the case of the hardest gems, in stone. Tubular drills, of bone or bamboo, were employed for piercing holes, as among the alabaster workers

of ancient Egypt. The Aztec claimed to have received the art of stone-cutting from their "Toltec" predecessors, who, in addition



FIGURE I

to unusual skill as lapidaries were supposed to possess remarkable powers of locating deposits of the most highly-prized minerals. For this purpose, so runs the account, the lapidary would take up his position shortly before dawn upon some elevated spot, and would note any small cloud of vapour rising from the earth, a manifestation which was supposed to indicate a site where precious stones might be found. Later the lapidaries of the towns Xochimilco and Tenayocan held a high reputation throughout the valley of Mexico, but the Tarascans of Michoacan were also famous workers in mosaic. The art was practised as well by the inhabitants of the ancient pueblos of New Mexico, where bone spatulae have been discovered ornamented with bands of incrustated work in turquoise and jet. In these specimens the portion of the bone which it was desired to ornament has been cut away so that the *tesserae* which composed the decoration lay flush with the surface of the bone to which they were applied.

Ancient American Mosaic

More modern examples of this early art of incrustation are occasionally seen among the Pueblo Indians of the present day, and an example is shown in FIGURE 2. This pair of ear-ornaments, obtained by Mr. W. Crowdson from the Hopi

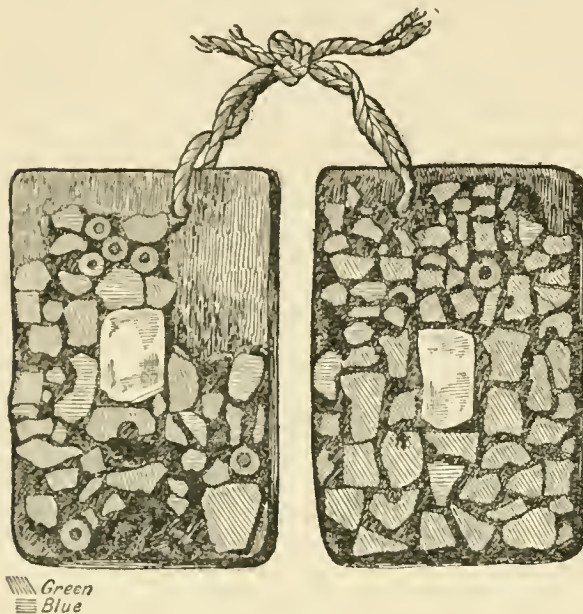


FIGURE 2

pueblo of Orabi in Arizona and presented by him to the British Museum, consists of two thin plates of wood with fragments of turquoise applied to one surface by means of gum. In the centre of each is a piece of white pearl-shell, and a few fragments of blue glass beads are scattered among the turquoise. Such objects, however, are rare, though their manufacture has not definitely ceased.

Turning to South America, we find that mosaic-work in similar technique was produced by the early population of the west coast, apparently before they came into contact with the Inca of the highlands. At present there seem to have been two main centres of manufacture, respectively the Truxillo district in northern Peru and the Nasca Valley towards the south.



FIGURE 3

and purple shell, the fragments being set in a thick resinous matrix. The ornament from Nasca, figured on the PLATE is one valve of a bivalve shell, of which the portion near the hinge

has been cut *intaglio* for the reception of the mosaic decoration, which again is composed chiefly of shell fragments. The design appears to represent the head of a chief, cut from a whale or seal-tooth, with inlaid eyes, a semi-circular breast-ornament, a cap with ear-flaps, and a large feather crest, the green elements of which are furnished by fragments of malachite [FIGURE 4]. Two small suspension holes have been drilled near the hinge of the shell, which was probably worn as a breast-ornament. In spite of the conventional nature of the design, the rich tones of the mosaic combine with the orange of the background to form a colour scheme which is particularly harmonious and pleasing to the eye. This specimen, which is an unusually fine example of South American incrustated work, has been presented to the British Museum by Mr. Louis Clarke. The Inca themselves, expert workers in stone though they were, do not appear to have practised the art of mosaic-work; at any rate no specimens are known.

A subsidiary question of some interest relates to the sources whence the early mosaic workers obtained the turquoise which constituted so important an element in their designs. Mr. Rudler, in the article by Sir Hercules Read quoted above, suggests



FIGURE 4

that the Mexicans obtained their supply by trade from the rich deposits at Los Cerillos in New Mexico, which were certainly worked in pre-Spanish times. This is probably true of the early pueblo-dwellers, and possibly of the Michoacans, but the inhabitants of the Mexican Valley seem to have held practically no communication with the peoples to the north. In the Mexican MS. known as "Codex Mendoza", in the Bodleian library, is a list of the towns which were tributary to the city of Mexico in the time of Montecuzoma II, together with an account of the tribute which they furnished respectively. Eleven towns are quoted as supplying turquoise, and five more, "piedras ricas de azul". Of the towns definitely stated as contributing turquoise three can be identified without difficulty as Tuxpan and Papantla, on the coast of Vera Cruz and Mitla in Oaxaca, and it seems probable that Vera Cruz and Oaxaca

furnished the greater portion of the turquoise used by the Mexican lapidaries; however, the deposits still await discovery, or rather re-discovery.

As regards South America the question has been even more difficult to answer, since, until quite recently, no natural deposits of turquoise have been found in that continent. However, during last year Mr. O. H. Evans, in an article published in "Man" (1913—87, and again in 1914—21), reported the discovery in the Chañaral district of northern Chile of an igneous vein containing true turquoise. The mineral was much used by the ancient inhabitants in the form of beads, as the contents of the graves bear witness, and it may have passed by trade or as tribute northward along the coast into Peru, though of course it is quite possible

that similar deposits will be found to exist in the last-named country.

Apart from stone and shell mosaic, the cultured tribes of Mexico and Peru also constructed elaborate mosaics in brilliant feathers, which were hardly less gorgeous than those in the harder materials. However, the feather-mosaics differed essentially in technique, and a discussion of them is beyond the scope of this note, which has no greater pretensions than to give some idea of the nature of this interesting and widespread craft in pre-Spanish America, a craft of which the finer examples, such as the snake figured in the PLATE, exhibit artistic qualities, both in line and colour, which enable their producers to claim a high place among the artisans of primitive and barbaric peoples.

SOME PICTURES BY MARCUS GHEERAERTS THE YOUNGER, INCLUDING TWO VERSIONS OF "THE PERFECT WIFE" BY M. KATHLEEN MARTIN

I
 HIS article may perhaps be taken as a herald of the thorough and detailed study of documentary and other evidence connected with the painters Gheeraerts which is being undertaken by Mr. Cust and Mrs. Poole with a view to its publication in the next volume of the Walpole Society. Further information in regard to these somewhat obscure but attractive painters will be gratefully welcomed by all students of 16th and early 17th-century portraiture in England, and we have little doubt that the result of such studies will enable us to differentiate more certainly between the work of the father and the son. The facts already published by Mr. Cust in the "Dictionary of National Biography" are, however, sufficient for the purpose of this paper, and they have not so far been in any way refuted by later research.

The dates of both the birth and death of Marc Gheeraerts, the elder, are uncertain, but we know by documentary evidence that his death occurred before 1604, and that he is said to have died in England in 1590. Marc Gheeraerts the younger was born in Bruges in 1561. He probably came to England with his father who sought refuge from the Alvan persecution in 1568 and, so far as is known, did not again quit this country. There is a tradition that he was a pupil of Lucas D'Heere, which is more than probable, for D'Heere wrote an introductory poem to the elder Gheeraerts's edition of "Æsop's Fables" (1566), and he also fled to England in 1568 and did not return to his native country till 1577.

Fortunately, we have one picture fully signed "Marcus Gheeraerts" which, owing to the date at

which it was painted (1625), must be assigned to the son, and consequently forms a sure basis for all study of the younger Gheeraerts's work. It is the well-known portrait of Elizabeth Cherry, Lady Russell, in the possession of the Duke of Bedford, K.G., at Woburn [PLATE I, A]. Taking this, then, as an incontrovertible example of Marcus the younger's style, we may quickly add a group of eight other pictures which all possess what may be called the *insignia* of the first, namely, a cushion lodged upon the arms of a chair in such a manner that we are puzzled to know how it could have kept its equilibrium. In no case, so far as we have observed, does this peculiar trick of placing the cushion occur in any picture of the period which would not have been attributed to one of the Gheeraerts on all other counts, but the presence of this detail enables us to decide definitely between the father and the son. By the kindness of the owners we are able to give reproductions of six of this series of "cushion" pictures so far identified, of which a complete list is given below.

- (1) ELIZABETH CHERRY [PLATE I, A]. Canvas, 77 × 42. First wife of Sir William Russell, of Chippenham (d. 1626). The picture is signed "Marcus Gheeraats Fec" (the companion picture of Sir William Russell is dated at the upper left-hand corner 1625). Duke of Bedford. Woburn.
- (2) QUEEN ELIZABETH. Panel, 18 × 15. Signed "M. G. F.". These initials were discovered when the picture was cleaned about 1890, until which date Walpole's attribution to Lucas d'Heere had been accepted. The picture belonged to Matthew Prior, in whose list it was attributed to "Porbus". It was bequeathed by Prior in 1721 to Henrietta, Lady Harley, Duchess of Portland. The house and garden are said by Walpole to be Wanstead Place, where the Queen was entertained by Robert, Earl of Leicester, in 1578; but even supposing the picture to have been painted to commemorate this event, there is no reason to place it quite as early as this date, when Marcus Gheeraerts would have been only seventeen years of age. Duke of Portland, K.G. Welbeck (Cat. No. 122, reproduction).

Some Pictures by Marcus Gheeraerts the Younger

- (3) QUEEN ELIZABETH. Canvas, 88×65. Attributed to Zuccherò in the old Hardwick catalogues, but exhibited in the Manchester Exhibition (1897) without an artist's name. The painting of the gorgeous apparel with its quaint birds and beasts is executed in Marcus Gheeraerts's most careful manner, while the Queen rests her hand on the tell-tale cushion (compare also the position of the dainty little feet, so characteristic of Marcus Gheeraerts). Duke of Devonshire. Hardwick Hall (reproduced in S. A. Strong's "Masterpieces in the Duke of Devonshire's Collection of Pictures", Plate 34).
- (4) LADY MARY SIDNEY (so-called) (d. 1586) [PLATE I, c]. If this picture were rightly named, it could obviously not be by Marcus Gheeraerts the younger, for Lady Mary Sidney fell a victim to smallpox in 1562, and was so much disfigured by it that she thenceforth led a retired life, and would certainly not have had her portrait painted. Moreover, the date of the costume is considerably later than that of her death; it is more probably a portrait of Mary Sidney, Countess of Pembroke. Lord de Lisle and Dudley. Penshurst.
- (5) FRANCES HOWARD, Countess of Essex (1593?-1632) [PLATE I, b]. Divorced from the Earl of Essex and married Robert Carr, Earl of Somerset, 1613. Capt. H. Butler (see Foster's "Stuarts").
- (6) "KONIGEN ELIZABETH VON ENGLANT" (so-called). This picture was tentatively identified some years ago by Mr. Cust as Lucy Harrington, Countess of Bedford (m. 1594; d. 1627). The Harrington arms have the fret, and a similar coronet or tiara is worn by Lucy Harrington in her pictures of the Ditchley type, and also in the fancy-dress picture by Marcus Gheeraerts at Woburn. King of Sweden. Grifsholm Castle, Sweden (reproduced in *The Burlington Magazine*, Vol. x., p. 166; Dec. 1906).
- (7) LADY ARBELLA STUART (1575-1615) [PLATE I, d]. Panel, 19×12 (another picture of the small size of 2, 8 and 9). Duke of Northumberland, K.G. Syon House.
- (8) The "PERFECT WIFE" ("Sis tu talis") [PLATE II, j]. Panel, 22×17 (from the James West collection). Called Princess Elizabeth, Queen Elizabeth and Arabella Stuart. Exhibited in the Tudor Exhibition, London, 1890, the Tudor Exhibition, Manchester, 1897, and the Whitechapel Exhibition, 1909, without attribution to any artist. Mr. E. Bromley Martin. Ham Court. Engraved in mezzotint by J. Faber.
- (9) The "PERFECT WIFE" ("Haec talis fuit") [PLATE II, k]. Panel, 22×17 (Lexington collection). Exhibited in the Tudor Exhibition, 1890, as "Princess Elizabeth" by Marcus Gheeraerts. Earl of Chichester. Stanmer.
- (9a) Replica of above. Canvas, 22×17 (with Latin distich on frame, but without "Haec talis fuit"). Mr. H. A. Sutton. Kelham House.

II—The above series of "cushion" pictures fell into line accidentally in connexion with a special study of the two small portraits 8 and 9, which figure under the title of the "Perfect Wife". I write portraits advisedly, for though it has so far proved impossible to identify with any certainty these idealized wives, yet when they are placed side by side and we note the gay, brilliant charm of the one with its hopeful motto *Sis tu talis* and compare it with the gentle, subdued pathos of the other, accentuated by the sorrowful past tense *Haec talis fuit*, we cannot but realize that there is a living personal interest in these small pictures, however elusive it may prove to later generations.

The earliest trace that has been discovered of Mr. Bromley Martin's exquisitely dainty little picture [PLATE II, j] is the print engraved of it by Faber in 1742, inscribed "The most illustrious Princess Elizabeth, the crowned Queen of England

anno 1558. H. Holbein"; it is given without the tortoise but with the other emblems as a portrait of Queen Elizabeth in Seymour's "History of England", 1764; and in 1773 a detailed reference is made to it in a letter written by Richard Bull to James Granger, now in the library at Eton College, which by the courtesy of the Eton College authorities I am able to quote at length.

Eton College, Feb. 1773.

... I presume the last mentioned gentleman (Mr. Walpole) told you that Mrs. West values the picture called Princess Elizabeth at £700 and the information came from me, but a little misunderstood, 'twas Mr. West told me he would not take £700 for it, but I never heard what value the family have put upon it since his death. He valued his book of the king of France's Forests at £500, but it sold for about 20 guineas. Before I quit this subject of the above real or imaginary portrait of the Princess Elizabeth I must give you my opinion of it. Mr. Walpole has always doubted whether it was the portrait of the Princess Elizabeth, and it is questionable, at least I almost doubt whether it be any portrait at all, but an Emblematic picture meant to describe what a good wife ought to be, my reason is this: I lately saw a very curious picture exactly the same as that of Mr. West's, and round the old frame (which I saw though altered to a gilt one) [are] the following lines:

"Uxor amet, sileat, servet, nec ubique vagetur,

Hoc Testudo docet, claves, Labra junctaque, Turtur".

If you will take the trouble of turning to the prints [it] is (you will find it) exactly described by the above verses. The picture was part of the famous Lexington collection and now belongs to Lord George Sutton who inherits Lord Lexington's estate. They have a tradition in the family that the portrait was painted at the request of Sir Thomas Moore who added the verses, and that it is one of his daughters, at the bottom of the picture are the words "*Haec talis fuit*", which at least determines it not to be Princess Elizabeth who is now known not to have died young.

The discrepancy between the price Mr. James West put upon his picture and the sum it fetched in his sale (1773) is even greater than in the case of his book, for the present owner has found the following note written by his father:—

This picture was bought at Mr. James West's sale in March or April 1773. The sale began on 29 March and lasted 24 days. The entry in the catalogue was "Lady Arabella Stuart, with inscription on frame". The price paid was £5 15s. 6d.

At this time, therefore, it seems that the picture had changed names, but curiously enough it appeared under the old title of *Princess Elizabeth or the Perfect Wife* in the catalogues of the Tudor Exhibitions of London (1890) and Manchester (1897) and did not regain the nomenclature of Arabella Stuart until the Whitechapel Exhibition held in 1909. In none of the catalogues, however, is there any hint as to the artist who painted this interesting little picture, despite the fact that Sir George Scharf had already denoted Marcus Gheeraerts as the painter of the companion portrait with similar emblems, belonging to Lord Chichester, when it was shown in the Tudor Exhibition of 1890, and that about this date the initials M. G. were revealed by cleaning on what we may almost call the pendant to our picture—the small panel portrait of Queen Elizabeth at Welbeck—so strikingly alike are they in style, in the superb delicacy and finish of their technique and in the brilliance of their tones.



(A) ELIZABETH RUSSELL (DUCHESS OF BEDFORD, WOBURN ABBEY)



(B) FRANCES HOWARD, COUNTESS OF ESSEX (CAPT. H. BUTLER)



(C) MARY, COUNTESS OF PEMBROKE (?) (LORD DE L'ISLE AND DUDLEY, PENSHURST)



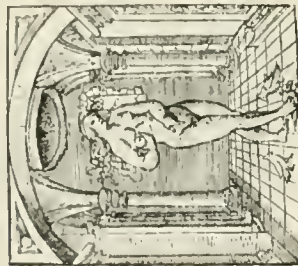
(D) LADY ARBELLA STUART (DUKE OF NORTHUMBERLAND, SYON HOUSE)



1. Corinthe, 9.
Dien die loopen, te bare met hoopen
 Al'gades om winnen zy loopen
 Maar een behaeldt den prijs
 Die veelteilich propheeten loopen verburghet
 Ende loopen aen, dat ghy verzinghen maghe
 Eek. 3.
In al uwe werken zyt siel bouen al,
 Ende gheue ziele v oercomen al.

(F) FROM "JESOP'S FABLES"; 1566

Handwritten: 2000



ELMA VENUS, QUENAM HEC FIDES, QUID DENS MILI
 • TESTADO MAGIS QUAM PEDE DUX PREMIS
 HEC SIC EFFUGIT PHIDIAS JEJUNII, REPERTI
 EXAMINATA, POSTEA INFUSI AB EFFUGIE,
 QUODQ; MATRE DOMI, ET MATRIS DEUS PULCH,

(F) FROM ALCIATI'S "EMBLEMATA",
1530

ΠΕΡΙ ΒΛΕΜΑ Λ.
Υποθήκων virtutes.



Tertio premittitur pedes, clauem dextra retinens;
V. acat obstruendo dentium septa altera.
Ne vasa dysenterici conuulsi, non fortius effusa;
Ipsamq. curae opum iuncturatum addidet.

(H) FROM "HADRIAN - JENINS", 1565

(G) FROM ALCIATI'S "EMBLEMATA",
1519



STYL. THE SIS

UJ) (MR. E. BROMLEY-MARTIN, HAM COURT)



HOC TESTUDO DOCTI, CL. WESL. ABRAM. E. C. H. T. H. R. ;
H. C. T. A. L. S. E. U. T. ;

(K) (EARL OF CHICHESTER, SPANMER)

Some Pictures by Marcus Gheeraerts the Younger

To establish the identity of the painter is in this case easier than to trace the original sitter for the portrait. Undoubtedly it resembles Lady Arbella Stuart in features, particularly in the upward curve of the eyebrows which gives a half surprised expression to the eyes, a peculiarity noticeable in the Hardwick portrait of Arbella painted at the age of fourteen, also, as we believe, a genuine Marcus Gheeraerts (son). But until we can trace the history of the little picture previous to its coming into the possession of Mr. James West nothing more than conjecture is possible.

In the case of the Stanmer *Perfect Wife* [PLATE II, K], which differs so essentially in detail from the version just discussed, we have at least the tradition handed down by Richard Bull that it was "part of the famous Lexington collection", but what Bull does not appear to have known is that there existed an exact replica, on canvas, of the Stanmer panel picture. The fact that these two pictures are at the present time in the hands of the descendants of the son and the daughter respectively of the first Lord Lexington (Robert and Bridget) gives credence to the tradition that they derived from his family. The picture described by Bull as belonging to Lord George Sutton was probably not the Stanmer panel, but the canvas replica now in the possession of Mr. H. Sutton of Kelham House, who writes that previous to the dispersal of the pictures at Kelham Hall (Lord Lexington's Nottinghamshire seat) about 1901 it had always hung there and had escaped the disastrous fire of 1858 when so many of the Lexington heirlooms were destroyed. Unfortunately this little picture had been sadly tampered with before it reached the hands of the present owner. Bull himself speaks of a new frame, which is more than proven by mistakes in copying the Latin distich and the omission of the final "Haec talis fuit", while the name of a local picture restorer on the back gives the clue to the mischief. Nevertheless we must date this replica, even if not contemporary with the panel, which it well may be, some time before the marriage of Bridget, (between 1680-1690), as it would be then that she would take the original away with her.

Nor is the original panel picture without its problem. Bridget Sutton married John Conyers D'Arcy, son of the second earl of Holderness, who predeceased his father. Her son therefore became the third earl of Holderness, and we find that the picture followed the direct line of the earls of Holderness, for it is included in the catalogue of the pictures of Mary Doublet, wife of the fourth earl, which were sold at Messrs. Christies in 1802. There the entry is as follows :—

Zuccaro—a small whole length Portrait of Queen Elizabeth engraved by Vertue¹ with the following inscription :—

¹ There appears to exist no print by Vertue of this picture ; probably it is a mistake for the Faber print of the other version.

"Uxor amet, sileat, servet, ubique vegetur,
Hoc testudo docet, claves, labra juntaque turtur,
Haec Talis fuit".

Baron Nagell. £15 15s.

Baron Nagell, the purchaser of the picture, was in England in 1788-1802. From 1788-1795 he acted as ambassador of the United Netherlands at the court of the Stadtholder, who was a refugee in England. From 1795 to 1802 he lived principally at Hampton Court with the Orange family. He is known to have been a great collector and picture dealer (in private), and as Lady Holderness was the daughter of a Dutch gentleman and related to the collector, Baron Fagel, it is extremely likely that Nagell helped her to form her collection, described in Christies' catalogue as "Chef d'Œuvres of the most celebrated and esteemed Flemish and Dutch Schools". The sale of Baron Nagell's own pictures took place at The Hague in 1851. No picture answering in the least to the *Perfect Wife* is to be found in the catalogue, nor is any such picture known to his Dutch descendants. We must therefore conclude that the Stanmer picture never left this country, but that Baron Nagell merely bought it in for Amelia, daughter and heiress of the aforesaid Mary Doublet, countess of Holderness, through the marriage of whose daughter, Mary Henrietta Juliana, to Thomas, second earl of Chichester, it came into the possession of the present owner.

Once more I have failed to identify the portrait. Costume dates the painting of the picture between 1590-1620 ; while the fact that both the son and the daughter of the first Lord Lexington appear to have had duplicates of a little picture of no very great artistic importance (the Stanmer version of the *Perfect Wife* is very inferior in detail and finish to that in the possession of Mr. Bromley Martin) points to the likeness being that of a near relative. Nevertheless the historical origin of these little pictures is still to seek ; fortunately their emblematic derivation is more easy to discover.

III—To endeavour to wrest from oblivion the meaning of the tortoise as an attribute of Astarte, the Assyrian goddess, or in relation to Aphrodite, carved by Pheidias with her foot on the tortoise, would be a fascinating task, but it belongs to the domain of archaeology. For the present we must, with Pausanias, "leave the curious to guess the meaning of the tortoise" in antiquity, and accept the unquestionably inaccurate, but practical, interpretation of the emblem given by Plutarch, that "Pheidias made a statue of Aphrodite at Elis with one foot on a tortoise, as a symbol that women should stay at home and be silent", for it is upon Plutarch's interpretation of the Pheidias statue that the illustrations in the 16th-century emblem books—the prototypes of our pictures—are based. We need not doubt the fact that Marcus Gheeraerts was familiar with these little books which form such a marked feature of the literary output of

Some Pictures by Marcus Gheeraerts the Younger

the 16th century. The Dutch edition of "Æsop's Fables", so charmingly illustrated by his father and published in 1566, where the tortoise is already depicted [PLATE II, E], was probably the toy-book of his childhood. His father's friend and perhaps his own master, Lucas d'Heere, had himself designed vignettes for the "Emblemata" of Sambucus (for which he was paid the price of 10 sous apiece), while Hadrianus Junius, "the glory of Belgium" and author of another series of "Emblemata", was for several years a resident in England.

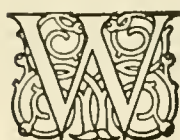
It is curious to note the building up from these books of the four emblems used by Marcus Gheeraerts to denote the wifely virtues, three of which were at one time symbolized by the tortoise alone. In the French edition of Alciat's "Emblemata" (1539) we have the nude figure of Venus, with her foot on the tortoise and a dove on the ground on either side [PLATE II, F]; a Spanish edition illustrated by "le petit Bernard" and published at Lyons (1549) shows Venus draped, with Cupid in the place of the doves, and

Pheidias at work in the background [PLATE II, G]; while in 1565 the first edition of the Emblemata of Hadrianus Junius appeared, illustrated by Ballain, where under the title of "Uxorise virtutes" the lady stands firmly poised with both feet on the tortoise, keys hanging at her side and her finger to her lips [PLATE II, H]. Here our artist found an emblem picture ready to his hand, but with a more tender view of life than the "virtuous spouse" of Hadrianus Junius, the "Perfect Wife" of Marcus Gheeraerts lifts the dove to her breast and adds "affection" to her sterner virtues.

Uxor amel, sileat, servet, nec ubique vegetur,
Hoc Testudo docet, claves, labra juntaque turtur.

(My thanks are due to the owners of these three little emblem pictures for their courtesy in allowing me to study and photograph them and for placing at my disposal all the available information in regard to their history; also to the Medici Society for the use of the photograph of Elizabeth Russell and to Mr. Foster for that of Frances Howard.—M. K. M.)

AN EARLY BRONZE BUDDHA BY HAMILTON BELL



HEN that enlightened and powerful Manchu statesman, the Viceroy Tuan Fang, fell an early victim to the revolution which overturned the dynasty of which he was one of the pillars, the collection of the antiquities of his native land which he had gathered together, catalogued in a famous edition, and (like most American connoisseurs) intended to dedicate to the service of his countrymen, disappeared from the public eye.

Rumours as to its destiny, some incredible, others only too easy of belief, have from time to time excited those who are interested in the arts of the Far East; now and then, even, it has been reported that a piece or two has found its way into the market; these reports have usually turned out to be baseless.

A few weeks ago, however, was to be seen in Paris¹ an authentic bronze of the Tuan Fang collection, as may easily be proved by turning to the catalogue above mentioned where it is described and figured, with rubbings of the inscriptions, or by referring to the photographs taken by M. Pelliot on his famous mission, when it appears that he recorded in this manner many of the important pieces of the viceroy's collection.

Sei-ichi Taki wrote² that "this group was the most highly valued piece in his collection by the

Viceroy Tuan Fang" and that there "was not the slightest doubt as to the sculpture being of the Sui dynasty. Decidedly it is not an imitation of later ages."

The main group stands on a pedestal in two tiers open on all sides. The shape of the openings, particularly the serrated front of the lower platform, is one found frequently in Wei sculpture but not often in that of later date.

The dimensions of this pedestal are :—

The base of the lower platform is 1 ft. 1½ in. square; the top of the upper one 11¼ in. square; the total height of the two is 6¾ in., of which the lower platform is 4½ in.

The inscription which is engraved on the back and both sides of the main or lower platform has been translated by M. Ed. Chavannes as follows :—

On the eighth day of the fourth moon of the thirteenth year of Kai-huang (= the reign era-nom of the first emperor) of the great Sui dynasty, i.e. 593 A.D.

We all the mothers as undersigned have respectfully made a figure of Amida for (praying for the happiness of) the Emperor.

The Lady	Chao	mother of	Fan-po-jou
" "	Chao	"	Fan-hai-jang
" "	Li	"	Fan-pao-tsang
" "	Chao	"	Fan-shih-chün
" "	Lu	"	Fan-chu-chi
" "	Li	"	Fan-po-jên
" "	Li	"	Fan-hsi-shih
" "	Fêng	"	Fan-tze-hsi.

³ Dr. B. Laufer, *Chinese Sarcophagi*, p. 325, originally published in *Ostasiatische Zeitschrift*, says that his suspicions were aroused by a stone bearing a similar inscription. "the great Sui dynasty", as he says that "this style sets in as late as the Ming dynasty", as far as at present known.

¹ In the collection of M. Worch, by whose permission we publish the accompanying illustrations.

² In *The Kokka*, No. 250, March, 1911.



AN EARLY BRONZE BUDDHA
PLATE I



An Early Bronze Buddha

Four holes in the step in front of the lower platform probably received the incense burner with the reliquary, and the two supporting lions. Two other holes in the upper platform denote the presence originally of some figures which are now missing, probably the Lokopalas or Deva guardians of the shrine.

The canopy consists of two trees which rise on either side at the back of the upper platform, their branches interwoven and brought forward in two planes to form a canopy over the head of the Buddha. The leaves, which are bunched in fives, hang down in a manner found in some of the paintings from Turkestan in the Stein collection and in three stone bas-reliefs of unknown provenance, two of which are in the Museum of Fine Arts at Boston and the third in the Louvre. The seven top bunches are crowned with little haloed figures of Dhyani Buddhas seated in open lotus flowers; the rest of the bunches are topped with flaming jewels or berry-like objects.

On either side small Apsaras or angels, with hands folded in adoration, plunge head downward, their draperies streaming rigidly upwards; the soles of their feet show among the folds of their robes; from their clasped hands depend ornaments of pierced work, from each of which hang five strings of beads, connected at intervals by bars, and terminating in large pear-shaped drops.

A remarkably similar pair, also supporting garlands of jewelled beads, but these of the corn-cob pattern familiar at Lungmen and elsewhere, are found on a stele lent to the Musée Cernuschi by M. Wannieck, dated 581 A.D., the first year of the Sui dynasty; they also occur in a T'ang figure belonging to the same group as M. Goloubev's monk. Immediately over the Buddha's head three of the leaf bunches terminate in grotesque lion-like heads, which support in their mouths the centre and two ends of a swag composed of corn-cob strings of beads. From the apex of this arched garland hangs by knotted and tasselled cords a square bag supposed to contain a sacred relic; to right and left of it, at the juncture of two of the corn-cob shaped links, little sockets denote the loss of two other ornaments, but from the ends of the garland again hang more elaborate plaques with strings of beads and tassels.

Grouped about the throne on the upper platform are four attendants; these are arranged in pairs, according to the canon, each standing on an open lotus. On the right of the Buddha are: first Ananda, in monkish robes, clean-shaven both face and skull, bearing in his right hand a water-bottle and in his raised left a scroll in a box; behind him stands a figure with a curious turban-like head-dress, holding a begging bowl in his two hands. To the left of the throne stands Kaçyapa, also bald-headed, with deeply wrinkled features, shaggy over-hanging eyebrows and almost skeleton-like

throat and chest, expounding with raised forefinger the law, which he reads from a scroll held in his left hand. This bears inscribed the sentence with which the Sutras habitually begin "Lo this is what I learned, once on a time"; behind him again a personage with an Egyptian-looking cap lifts with delicate gesture, from an incense box which he carries, a pellet of fragrant spices.

These little people stand from 6 $\frac{3}{4}$ to 7 in. high on their lotus flowers.

M. Chavannes calls the two secondary figures "lay personages"; other authorities, on account of their pointed head-dresses, assert that they are Lamaistic. Lamaism was probably not introduced into China until Yuan times, but a conical spirally-coiled headpiece exactly like these is found on heads from Lungmen, one of which is in the Musée Cernuschi.

Groups of Buddha, attended by two monks and four Bodhisattvas, in one case by as many as six monks and two Bodhisattvas, are found in the cave temples of Tun Huang. Still, this arrangement of four figures close to the Buddha with the two Bodhisattvas and two guardian Devas beyond is not very common in Chinese art.

On a larger scale are the two Bodhisattvas who perhaps once stood on the pedestal, but more probably, it would seem, on separate pedestals of their own, since their size would have dwarfed the others.

Both are 9 $\frac{3}{4}$ in. tall to the top of their crowns, and are more highly finished than the four.

That on Amida's right hand stands upright, the left arm hanging as low as to the knee; in this hand is a socket which may have held the *kakkara*, a long wand with a sistrum at top, or possibly a stem of lotus. The right hand, exquisitely formed, holds, on a level with the face, what I cannot believe to be anything but a pomegranate, in which case this Bodhisattva should be Sung-tsê Kwan-yin, in which form she is identified with the Hindu goddess Hariti, who is represented as holding the pomegranate given her by Gautama Buddha to cure her of the habit of eating her children, in which she indulged before her conversion. Otherwise our figure is not especially feminine; neither is the other; nor is the feminine form of Kwanyin common in Chinese art before Sung times. Both have the upper part of the body bare; the chest is depressed, and the abdomen thrown forward on a line with the face: this characteristic of early Chinese Buddhist statues it has been suggested denotes the retention of breath conducive to absorbed concentration; their ears are large, but the lobes are not remarkably elongated. Che-tche (?)—or possibly this is another Kwanyin—on the other hand, drops his head sideways, which action is followed by his flame-shaped halo (a treatment not unfrequently found in early, but seldom if ever in later, works

An Early Bronze Buddha

of art), and presses his palms together at the level of his breast in an ecstasy of contemplative adoration.

The crowns of both are high floral structures of exquisite workmanship adorned with strings of jewels, some of which repose upon the hair. This is represented as perfectly smooth like a cap, a treatment which may be found in other Wei, T'ang and some Suiko statues in Japan. Che-tche has long locks straying over his shoulders, ending in curls. The crowns are held in place by ribbons tied on each side in large bows, the ends of which depend almost to the feet. Their necks are adorned with strings of jewels and their arms with bracelets.

Che-tche has a jewelled girdle pendant from the waist to the hem of his garment, and Kwanyin is hung from throat to foot with those curious semi-barbaric ropes of jewels worn like baldricks, so characteristic of these Bodhisattvas of all periods. If one may judge by a mutilated colossus, attributed by Vincent A. Smith to the time of Asoka, which was found near Besnagar adjoining Bhilsa in Gwalior—these adornments are of pre-Christian Indian origin. Finally long stoles, gracefully draped over shoulders and arms, hang in splendid severe lines far below their feet on each side of the lotus thrones on which they stand. These thrones have a fine rigidity of petallage, springing from a slender stem which itself is based on a reversed lotus, conventionalized almost to the semblance of the classic egg and dart. The haloes of these two are of the "Cinta-mani", flaming jewel shape,⁴ pure and unbroken in outline but incised on the surface with flames. The centre of each is an eight-petalled lotus.

The workmanship of these figures is of extraordinary delicacy and refinement; and certain passages, as, for instance, the pierced work of the crowns and the detachment from the background of the jewelled girdles and scarves, are triumphs of bronze founding.

But, as is fitting, the crown and jewel of the whole work is the figure of the Amida Buddha, his glorious nimbus, and the no less wonderful throne on which he sits. These can bear comparison with the highest achievements of their art, and, without taking into consideration the early date at which they were made, leave us wondering at the taste and skill of the artist who executed them.

The Buddha is larger in scale than all the others, sitting 7½ in. on his lotus throne. His appearance is strikingly Indian. His gesture is that of the absence or negation of fear, his right hand being raised and his left slightly extended, both open, the thumbs being connected with the forefinger by a web.

His hair is slightly piled up on his head, which

⁴ Also called Pipal-leaf shape, which is that of the sacred fig-tree of India, the Bo tree of Buddhist legend.

is covered with close curls. The long lobes of his ears are pierced. The eyes half-closed, and the almost smiling mouth give an appearance of exalted benignity. He appears to be clad in an under-garment with scalloped edges, falling over the girdle which confines it to his body. Over this is worn a robe, the folds of which are arranged with classic simplicity and dignity; it is thrown over the left shoulder and arm, leaving the right with the upper part of the body on that side bare. This treatment is characteristic of the Indian Buddhas, whose right shoulders are often uncovered, as the Chinese seldom are. His legs are crossed, the left foot with the sole up resting on the right knee, in a most unusual attitude.⁵ But the most wonderful part of the whole statue is the nimbus; this is large, 7 in. high, flame-shaped and bursting into flames at the edges, while the centre consists of the conventional eight-petalled lotus; surrounding this is a garland of lotus flowers and leaves, treated with the highest form of naturalism compatible with its decorative use; in the centre, immediately over the head of Amida, is a tiny haloed Buddha seated in a lotus blossom, on either side of whom spring spiral flames or foliage. The lotus leaves, which together with more of these curious spirals form the rest of the wreath, are cast free from the background of flames, except for small supporting stems, and have quite obviously been studied direct from life.

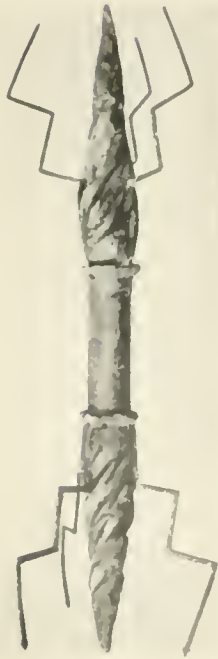
A similar garland with half-opened lotus flowers entirely surrounds the base of the throne proper, above which comes a moulding of conventionalized lotus petals; this is topped by a small jewelled member. The main drum bearing the lotus on which sits the Blessed One is concealed by tassels and swags of jewelled open-work wonderfully cast. The lotus itself has three tiers of superbly modelled petals of a sculptural firmness and brilliance of rigid curve; nothing Greek could be finer.

There are traces of gilding on the figure of Amida and possibly elsewhere, but now the whole is encrusted with a grey-green patina showing many lovely passages of colour, but almost entirely concealing the delicacy of finish of the workmanship.

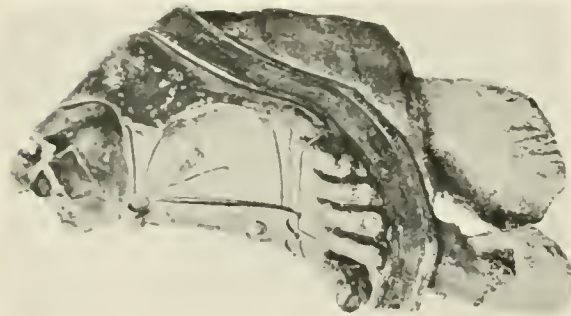
The whole piece is remarkable in its freedom from the flat bas-relief aspect of even the finest known statues of these early days. Even such gems and masterpieces of the art as M. Peytel's *Sacred Conversation*, or Mr. Freer's jewel-like little

⁵ I can think of but three other instances, all of them in Japan, but none of them in all likelihood of Japanese workmanship. The first is the colossal bronze Buddha at Kanemanji, an early 8th-century statue of probably Korean provenance; the second instance occurs in one of the frescoes at Hōryū-ji, concerning the authorship of which there is so much dispute; the third is in a little shrine said to have been brought from China to Koyasan by Kōbō Daishi in 806 A.D. The Buddha who surmounts the celebrated casket of Kanischa, B.C. 272-232, seems also to have his left leg uppermost under his drapery.

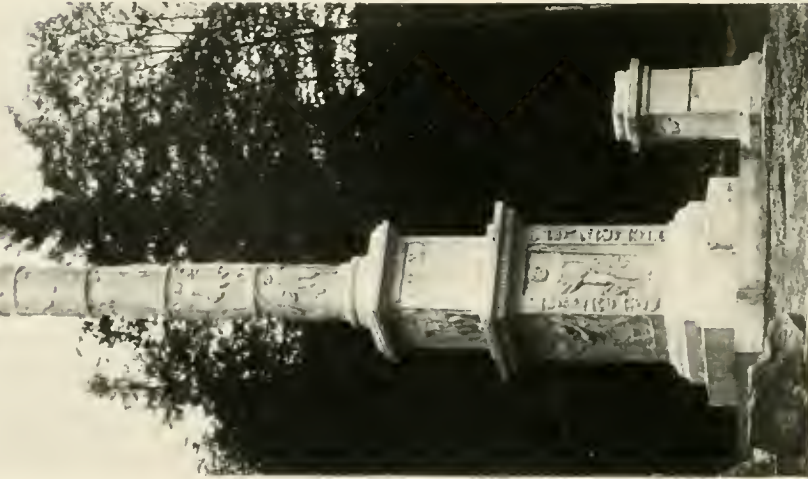
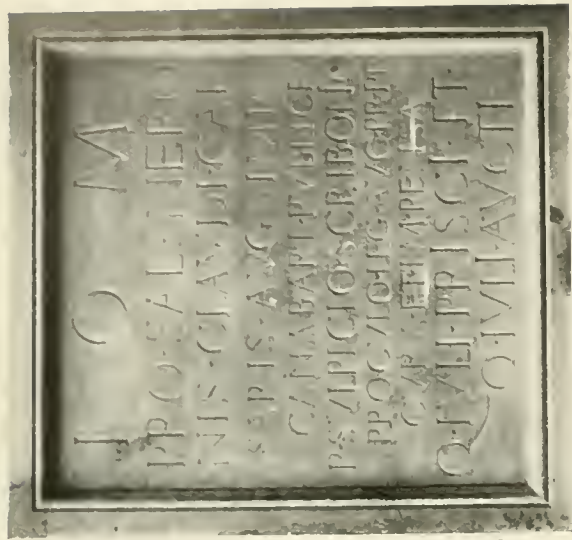
A



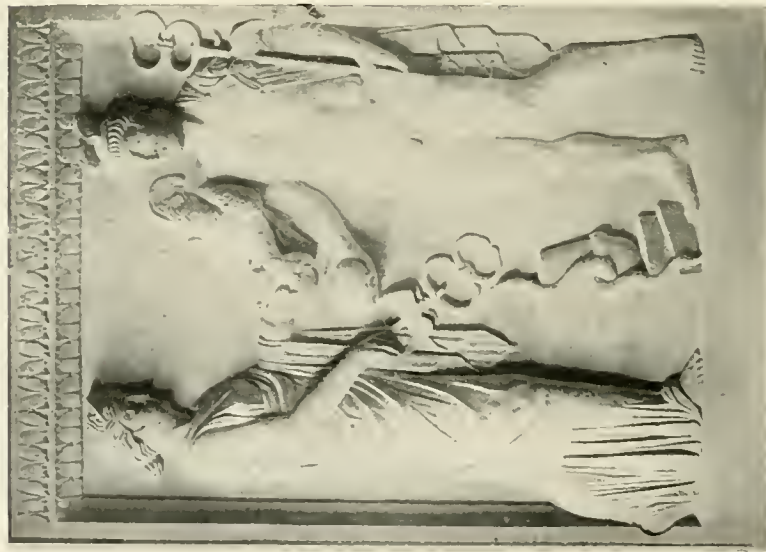
B



C



D



E



F

An Early Bronze Buddha

group, are restrained within the limits of an almost archaic technique, whereas this bursts suddenly into what one may call a pictorial treatment; the over-arching trees are in more than one plane although all cast in one piece, the relief of the lotus wreaths on the nimbus and round the foot of the throne is positively startling in its freedom

not merely from archaic conventionalization, but, in passages, from any sort of conventional restraint.

Indeed, the entire impression is that of such life and spirit, such mastery of the material, that without the authority of so fine a connoisseur as Tuan Fang to back it one could hardly believe in the high antiquity of the group.

THE COLUMN OF JUPPITER IN THE MUSEUM OF MAINZ BY MRS. S. ARTHUR STRONG

THE recent inauguration at the Saalburg, near Homburg, of the restored facsimile of the Juppiter column of Mainz affords a fitting opportunity for recalling what is known of this celebrated monument, and for reviewing both its subjects and its art [PLATE I, D].

1

The column, which is carved out of the local stone, is entirely covered with reliefs from base to capital. The pieces—more than two thousand—into which it had been broken were found in 1905 in a building yard on the site of the old Roman harbour city. The many fragments were put together, with a patience and care that are beyond praise, by their first discoverer, Professor L. Lindenschmidt. The actual column consists of a lofty basis in two parts and a shaft composed of five drums, surmounted by a Corinthian capital. On the capital rests a quadrangular block destined to serve as pedestal for the bronze statue of Juppiter which once crowned the whole. This pedestal is decorated with rosettes on the front and back, and with a trellis pattern on the sides. Of the Juppiter little more has been found beside the left foot and the thunderbolt, both of them admirable examples of ancient bronze casting [PLATE I A, B]; at the Saalburg, however, the statue has been reconstructed according to the somewhat uncertain clues afforded by the various scanty fragments. [PLATE I, D]. The total height of the monument is 9.14 metres, or about 13 metres including the statue.

In the Museum of Mainz so lofty a monument has perforce to be exhibited in three pieces, though I believe it is eventually to be erected to its full height in the courtyard of the museum. Meanwhile the restoration on the Saalburg is invaluable as giving us the general effect in the open with the play of light upon the reliefs. Moreover, besides the bronze Juppiter the altar that once stood in front of the column has likewise been restored and placed in position.

The altar, which like the column is dedicated to "Juppiter, Highest and Best", is of the usual Roman shape; it is surmounted by an ornament in the shape of an inverted Ionic capital;¹ on

¹ This ornament is supposed by some to have its origin in the altar-cloth partially rolled up. See E. Neeb, *Die Jupiter Säule*, p. 15.

the lower half of the front face an open incense box is carved in high relief; on each side are the usual sacrificial jug and patera; on the back is carved a fringed cloth upon which are placed a sacrificial knife in its sheath, and next to it a ladle; on the front above the incense-box the names of the two donors are inscribed as follows: *I.O.M. Quintus Julius Priscus et Quintus Julius Auctus*.

We meet with both names once more on the long inscription of the central panel of the pedestal above the Juppiter. It reads *Joui Optimo Maximo pro salute Neronis Claudii Caesaris Augusti Imperatoris Canabari publice Publio Sulpicio Scribonio Proculo legato Augusti posuerunt cura et impensa Quinti Juli Prisci et Quinti Juli Aucti* [Saalburg copy, PLATE I, c]. The beautiful sharp early lettering is worth attention. We do not know on what precise occasion the column was dedicated. Nero's escape from the conspiracy of Piso in 65, and the great fire of Rome of the year 66 have both been conjectured. The date can be approximately fixed as 66 A.D. from the fact that in 67 Proculus and his brother were summoned by Nero to Greece, where they were the victims of an obscure conspiracy that ended in the suicide of both brothers. The *canabari* of Mainz, who set up the column by public decree, were, as their name implies, inhabitants of the *canaba* or settlement outside the military camp. These *canaba* originally consisted of small tradespeople and the camp sutlers that invariably come in the wake of an army.

On the right, along the edge of the cornice of the lower socle, runs a third mutilated inscription which gives us the names of the artists: *Samus et Severus Venicari filii sculpservnt*. The father, as his name Venicarus shows, was a Gaul, but the sons, after the fashion of the times, affected the one a Hellenized (Samus) the other a Romanized, name. It is significant of the period and of the artistic excellence which provincials might attain in the enlightened Augustan and Julio-Claudian ages that two Gaulish artists could execute so splendid a monument. In presence of its sculptures we can well understand how Nero came to summon Zenodorus, another Romanized Gaul, to execute the bronze colossus of himself that stood outside the *Domus Aurea*.² Zenodorus was celebrated for

² Pliny, *Nat. Hist.*, xxxiv, 45-47.

The Column of Juppiter in the Museum of Mainz

the colossal statue of Mercury which he made for a temple of the Auvergne, and though it has been generally supposed that he was a Greek attracted to Gaul by the promise of work in the richest of the Roman provinces, the achievement of Samus and Severus makes it appear probable that he, like them, was a native artist.

The column is described in a short guide-book lately compiled by Professor Neeb, director of the Museum of Mainz, to illustrate the restoration on the Saalburg. When first discovered the column was made the subject of a long paper by Professor Koerber:³ more lately its reliefs have been interpreted afresh in a long and able monograph by Dr. Oxé;⁴ his views have been further supplemented and corrected by M. S. Reinach⁵ and myself.⁶

II

Owing to the broken and mutilated condition of the fragments it is not possible to determine the precise position of each drum with reference to those immediately below or above it; consequently the relation of the figures of one drum to those of another is at present largely a matter of conjecture. On the accompanying PLATE II, I have arranged the various subjects in accordance with my interpretation of the theology of the column.⁷ The scheme differs in certain particulars both from Dr. Oxé's and from the one adopted in the reconstruction on the Saalburg.

In the front line facing the altar, in the place of honour, we see, reading from bottom to top, the following figures. On the lower socle of the pedestal is Juppiter in classic pose, leaning on his sceptre with the thunderbolt in his right hand and at his side the eagle on a globe [*Saalburg copy*, PLATE I, F]. The framework of this panel is filled with conventional foliage enlivened here and there by the presence of small animals. At the top corners the foliage ends at each side in the head of a satyr with pointed ears. These two heads correspond to the heads of the two bearded Sileni within the frame of the panels at the back, but have so far eluded interpretation; since we cannot suppose, as some have suggested, that these satyrs' heads are the portraits of the two artists. On this theory the pointed ears have no meaning, and the Sileni of the back panel remain as inexplicable as before.

Above the Juppiter comes the great inscription [*Saalburg copy*, PLATE I, C]; then on

the first drum of the column stands Victory with her palm branch; above again a female figure crowned with ears of corn, who holds a sceptre that likewise ends in ears of corn. This figure I have recently interpreted as Tellus or Terra Mater—Mother Earth who is the first source of material prosperity. Above her the young figure with herald staff and branch of olive I take to be Pax, Peace, without whom Victory is vain and Tellus unfruitful. By assigning to this figure the central place among the reliefs of the shaft, the importance accorded by Nero to the cult of Pax was suitably emphasized. On the fourth drum is the figure of Nero himself sacrificing at the altar, and above him again we get Juno as Queen of Heaven or *Cælestis*. Each of these central figures of the front face is flanked by attendants or divinities closely connected with them so as to form in each case a sort of triad. Thus Juno appears between Luna and Sol in their chariots. Theirs is a double function: they mark the orbit of the sky coincident with the *Orbis Romanus*; they also appear here as the divinities upon whom before all others depends the earth's fertility. Nero again is flanked by the imperial Lares represented in the usual scheme with cornucopiæ held aloft, and with sacrificial cup in the right hand. They are official divinities by now, but the horn of plenty reminds us that they were once divinities of the field and of increase. Peace appears between Ceres and Venus,⁸ the two goddesses who preside over fertility; the one over that of man, the other over that of the earth that nourishes him. By a similar chain of ideas Tellus is flanked by Honos (military renown) and Virtus (military valour) who protect and guard the earth that she may fructify.⁹ On the lower drum Victory is appropriately placed between Mars and Neptune, who respectively symbolize, as Dr. Oxé has shown, the Roman army and the Roman fleet.

The Dioscuri with their horses—the Divine Twins, whose cult was a special care of the imperial house—appear one on each side of the upper socle. As beings who lived and died alternately, they symbolize the changes from night to day, and are thus well placed near Apollo, the god of light, who occupies the corresponding slab at the back of the pedestal. As ancient divinities of healing they keep watch over the imperial health, for whose preservation the column was set up. On the right of the lower socle

³ *Mainzer Zeitschrift*, I, 1906, p. 54 ff.

⁴ *Ib.*, VII, 1912, p. 28 ff.

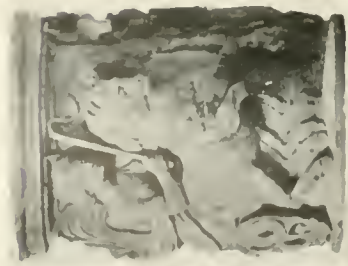
⁵ *Revue Archéologique*, 1913, I, p. 25 ff.

⁶ *Ib.*, 1914, I, p. 17 ff.

⁷ In the article referred to above. The plate is from photographs most kindly supplied for this article by Professor Neeb. The casts which have recently been taken of the various parts of the column should help to make its admirable detail better known. Casts of two of the reliefs of the base may be seen in the cast collection of the Ashmolean Museum, Oxford. The complete series has been purchased for the Musée de St. Germain, where the column is to be shown as a whole.

⁸ Ceres, Venus and Vesla have been identified beyond possibility of doubt by M. S. Reinach, *Rev. Archéol.* 1913, I, p. 5.

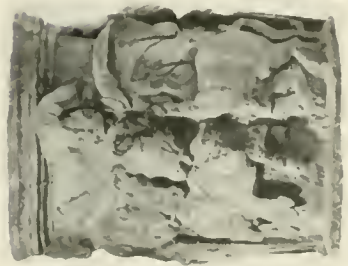
⁹ As the female figure, wearing a helmet and a short tunic like that of an Amazon, on the right of the central divinity, must be Virtus, it follows, as all the commentators admit, that the male armed figure by the trophy, who balances the Virtus, must be her companion and *parens*, Honos. The usual type of Honos, however, varies considerably from the present. As a rule he is draped but not armed, except for the spear on which he sometimes rests, and he carries a cornucopiæ, to mark an original connexion with Tellus and other agrarian divinities (see Wissowa *ap.* Roscher's *Lexicon*; *cf.* *Mythology*, I, p. 2709).



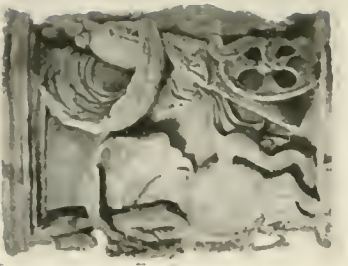
1. LUNA



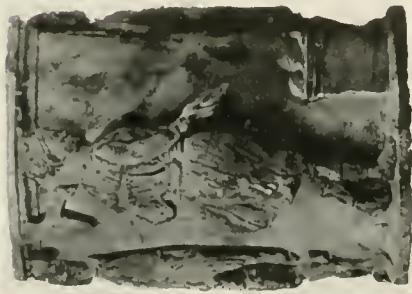
2. IUNO



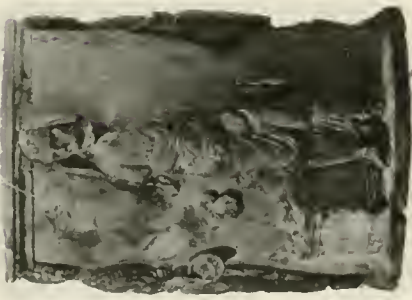
3. SOL



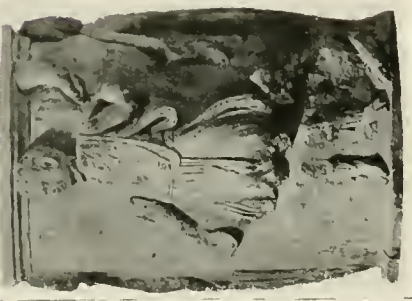
4. CHARIOTS OF SOL AND LUNA



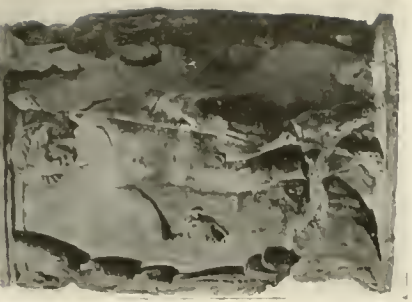
5. LAR



6. NERO



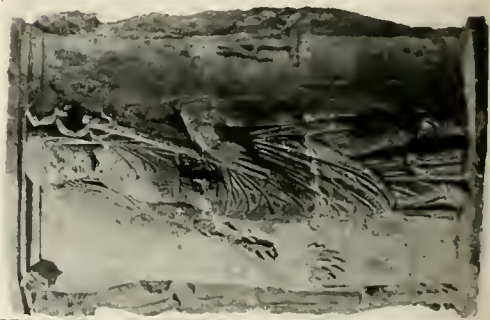
7. LAR



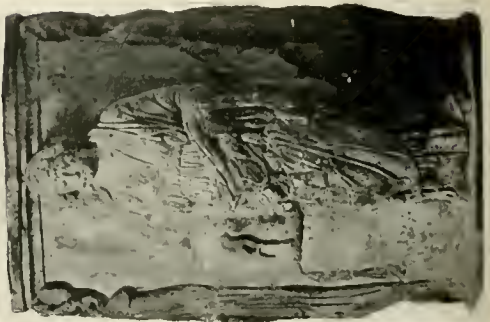
8. LIBER



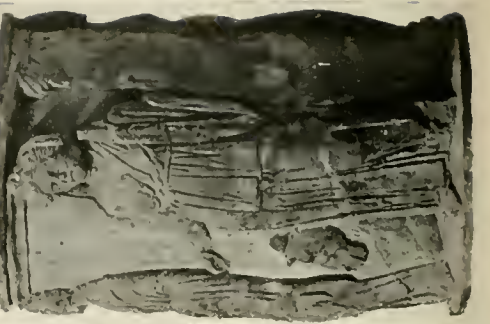
9. CERES



10. PAX



11. VENUS



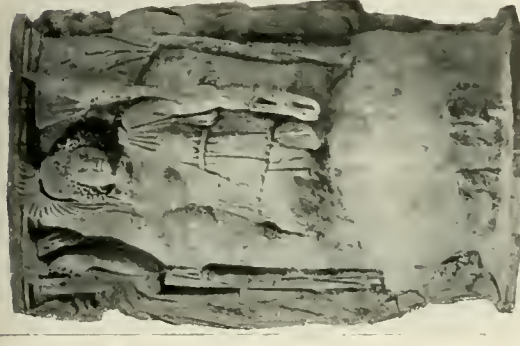
12. VESTA



13. HONOS



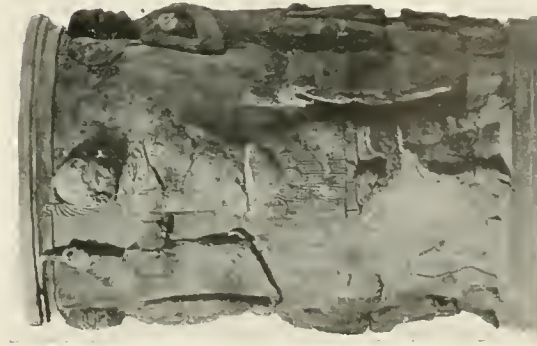
14. TELLUS (?)



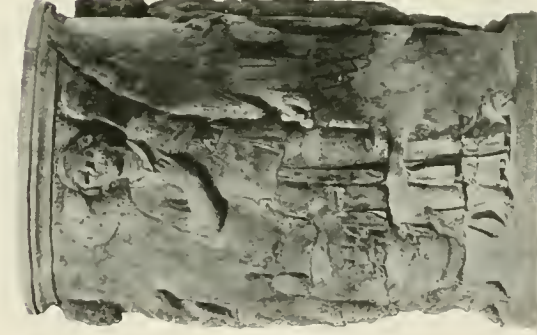
15. VIRTUS



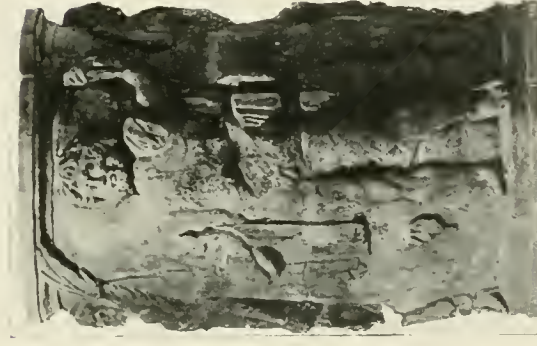
16. VULCANVS



17. MARS



18. VICTORIA



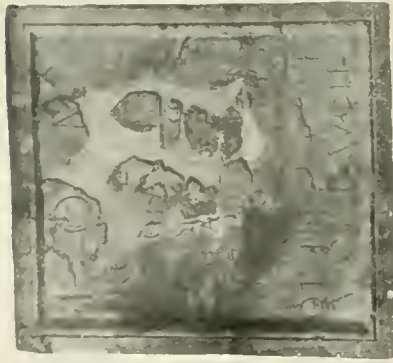
19. NEPTVNVS



20. DIANA



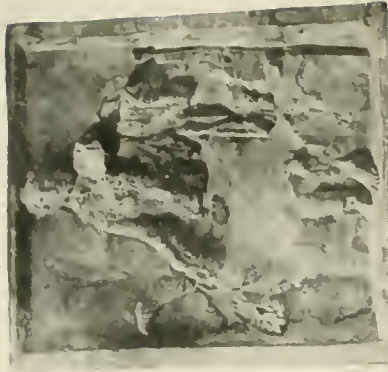
21. DIOSCURVS



22. INSCRIPTION



23. DIOSCURVS

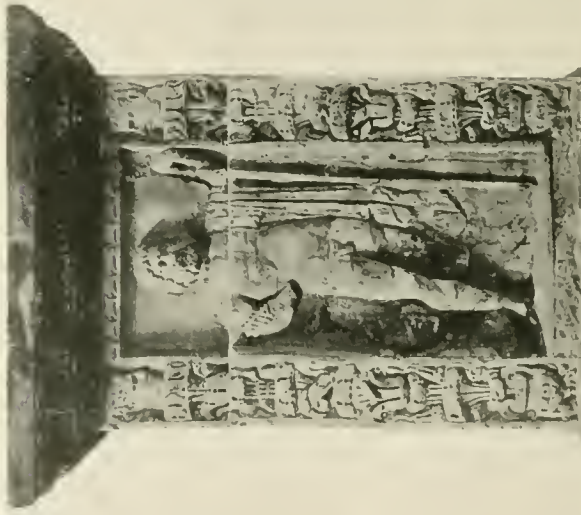


24. APOLLO

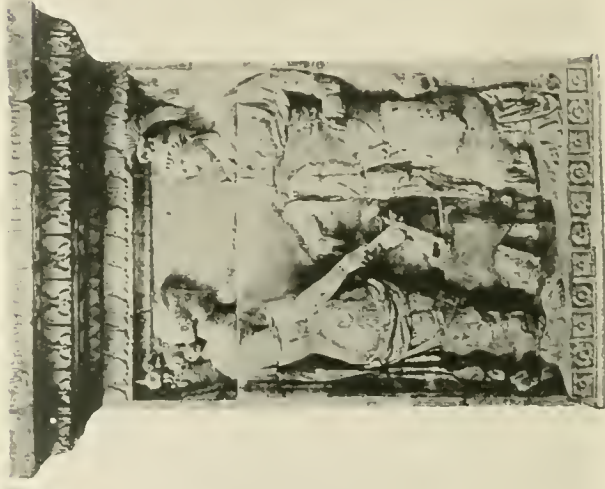
DETAILS OF THE SOCLE



25. MERCVRVS AND SALVS



26. JVPITER



27. MINERVA AND FORTANA



28. HERCVLES

DETAILS OF THE BASE

The Column of Juppiter in the Museum of Mainz

we find the group of Minerva with Fortuna. The latter holds a splendid horn of abundance filled with fruit, carved with as vivid a realism as the celebrated fruit of the garlands of the Ara Pacis. Between the two goddesses on a low base stands a small *foculus* or fire-pan, into whose flames Minerva scatters incense grains for the imperial welfare. Balancing this group is one on the left of Mercury with winged hat, caduceus and cock, and a female figure recently interpreted as Salus.^{9a} The snake which twines about the vase at her feet and the caduceus mark her as the Roman official version of the Greek Hygieia, and we are thus reminded once again of the *pro salute* of the inscription [Saalburg copy, PLATE I, C].

On the rear face of the column we are in the presence of deities immediately connected with the most ancient cults of Rome. At the back is Hercules with the lion's skin and club; he holds the deep drinking cup in his right hand to show that he has attained apotheosis and is now admitted to the banquet of the gods. His appropriateness on a Roman monument is evident, for though originally a deity introduced from abroad, his cult in Rome went back to a high antiquity, and his altar in the ancient cattle-market or *Forum Boarium* was one of the most venerable spots of Rome. Above him comes Apollo with the lyre and olive branch and the prophetic raven at his side. Apollo appears here in a double capacity. As god of light and art and music he represents the Palatine Apollo whose temple was built by Augustus to celebrate the new intellectual order introduced into Rome with the Augustan era; his attributes as healer and prophet recall the occasion of his first entry into Rome as *Medicus* and thus bring him within the same sphere as the Salus and the Fortuna and the other protectors of the imperial person. Above Apollo on the first drum of the shaft we find a divinity closely connected with him, his own sister Diana, represented here in her later form as huntress, though she is an ancient Latin divinity of fields and of agriculture, whose temple on the Aventine was affiliated to a more ancient Latin shrine on the shores of Lake Nemi. The twin brother and sister bring to mind by their presence the lines of the "Carmen Sæculare":—

Phœbe silvarumque potens Diana,
Lucidum cœli decus, O colendi
Semper et culti, date quæ precamur
Tempore prisco.

Above Diana comes Vulcan, a divinity whose oldest shrine in Rome, the *Volcanal* in the Forum, was a spot as sacred as the grave of Romulus himself. Then above him Vesta, whose presence needs

no apology since she represents the guardianship of the hearth of the state, probably the oldest ritual of Rome. She resembles here the Hellenic Hestia, and leans on a sceptre; in her left hand she holds an uncertain object, almost entirely broken and obliterated, which is generally explained as a sacrificial cup, but which, it seems to me, might possibly be a torch. Behind her, however, appears the head of an ass, showing that this Vesta, as M. Reinach has pointed out,¹⁰ is the anthropomorphic expression of a very ancient ass divinity; then above her Bacchus ivy-crowned holding a sceptre in his left hand and the Bacchic cantharus in his right, appositely closes a line of figures which represent cults intimately connected with the material welfare and increase of the state. Further there can be little doubt, I think, that Bacchus is thus placed back-to-back with Nero to indicate that the emperor was by now acclaimed as "New Dionysos" in emulation of Alexander whose religious policy so often served as model to that of the empire. Nero appears associated with Dionysos on other monuments also; for instance, on a relief of the stage of the theatre at Athens, Miss Margarete Bieber recognizes the emperor in the figure with drapery thrown round his lower limbs, who stands between two allegorical female figures, and faces Dionysos seated beneath the rock of the Akropolis.¹¹

The topmost drum is filled up at the back by the chariots of the Sun and Moon. It is evident that we have here a magnificent allegory of empire, an apotheosis of the imperial idea. The column is ostensibly dedicated to "Juppiter Best and Highest", but the emperor is associated with the god, and it is to him, to the imperial idea embodied in the imperial figure, that homage is being paid by the twelve great gods of Rome all present on the column, and by the allegorical figures, which were so dear to the Augustan and succeeding ages. To imagine with certain scholars that Nero's presence here among the gods of Rome is a proof of his conceited arrogance is to ignore the trend of the religious and political thought of the empire. The imperial apotheosis and the association of the emperor to the cult of the state personified by the goddess Roma were gradually bringing about the deification of the imperial person. The place assigned to Nero on the column is in accordance with the religious policy initiated by Augustus. The emperor takes high place among the gods because he is the power destined in time to supplant Juppiter himself. In the panel on the arch of Trajan at Benevento the great gods of the Capitoline Triad take the final step and are seen handing over to the emperor the emblem of their

^{9a} This figure carries in her left hand an object that resembles the winged cap of Hermes. The Hermes carries in his right hand what appears to be a purse, appropriate to him as god of commerce. The cock, so far as one can make out, is perched on a rock.

¹⁰ In the article of the *Revue Archéologique* referred to above.

¹¹ See my note *Rev. Arch.*, 1914, p. 23. Moreover, Bacchus is suitably placed in the column close to the Lares, like himself ancient agrarian divinities.

The Column of Juppiter in the Museum of Mainz

power before they themselves sink back into the twilight. The column, it is true, is put up to Juppiter, but it is *pro salute Neronis*, since the imperial health and safety are also those of the empire. It is the emperor, the reliefs of the column clearly tell, who brings Victory and Peace and so encourages Tellus, the Earth, to bring forth her fruits. These allegories of the benignant imperial rule stand on the front face of the shaft as objects of direct adoration and gratitude, while the ancient Latin gods look on and approve.

We have seen that an altar stood in front of the column whence the emperor and the assembled divinities seemed to look down benignly upon the sacrifice accomplished in their presence and to promise in return divine favour and protection. This association of altar and column repeats at a long interval an ancient scene of pillar worship, when stone or bætyl or pillar was conceived as the seat of an indwelling god or spirit. Juppiter, once a bætylic or pillar god, appears here both as column and in anthropomorphic shape, while the images of the gods of the empire and of the emperor admitted as νέος Διόνυσος into the Roman pantheon enfold the shaft after the manner of the embroidered sheath wrapped round certain Græco-oriental divinities. A recent interpreter calls the column of Mainz a hymn in stone in honour of the empire. But the column is something more: it is also a great act of propitiation and ritual made perpetual by means of art, resembling in this the Gothic cathedrals whose sculptures have been aptly described as "one great act of adoration in stone", the *visible prière* of the poet. The reliefs of the column thus partake of that magical character, from which according to Alessandro Della Seta, Roman art, unlike the Greek, never succeeded in liberating itself.

III

The gods on the column represent, as we have seen, Latin or Roman cults, but their forms are those which had passed from the Hellenic and Hellenistic world into the service of Roman ideas. The group of Minerva and Fortuna on the right panel of the lower basis has already been compared to an almost exactly parallel group of Athena and one of the Erinyes on the silver cup in the Corsini Palace with the *Trial of Orestes*.¹² The Hellenic or Hellenistic origin of the various figures and groups is so evident that, though it still needs discussing in detail, I pass on to what seems more important, the character namely of the art of the column as a whole. It was alien to the severe character of Greek architecture to diaper a whole column with reliefs, for the introduction of figured decoration necessarily impairs the vigour of the vertical line which represents the true function of the column as support. This

fashion of covering the shaft of a column with figures in relief is derived from Ionia, where an early example is afforded by the well-known drum from the archaic temple of Artemis at Ephesus.¹³ The extant fragments show that the Greek architect of the later Ephesian temple followed the methods of his predecessors in carving the lowest drums of his columns with scenes in high relief.¹⁴ If we know of no examples of Græco-Ionian columns actually decorated from top to bottom like the column of Mainz, Ionian art has, on the other hand, left us examples of other monuments whose every available surface has been decorated somewhat after this manner. The great Heroon at Gjöl bashi, in Lycia, whose sculptures are now at Vienna, is one instance; we have others in the massive podium of the mausoleum of Halicarnassus, which was decorated with three systems of friezes, and in the podium of the monument of the Nereids. Professor Thiersch has discussed these Ionian friezes in an able article, and detected in them the possible influence of Egyptian systems of decoration where we find not only walls entirely covered with sculpture, but likewise columns decorated to the top of the shaft.¹⁵

The Ionian fashion of covering whole monuments with carvings, which necessitated the employment of vast numbers of figures, was evidently destined when it came into contact with the Roman world to play an immense rôle; it was alike suited to the vast compositions which were called into existence by the Roman desire to create an historic narrative art as on the later Trajanic and Aurelian columns, and to the groups of gods and allegorical beings who accompany the Imperial figure on the Mainz column and kindred monuments. The fine examples of this method of composition still extant in Provence gave rise to the theory that it had found its way from the valley of the Rhine into that of the Rhone; but a clearer knowledge of the origins of Roman art and of its early contact with Ionia made this hypothesis unnecessary. Nor are those theories any longer admissible which explained the column as the copy of a prototype set up either in the Greek cities of Massilia (Marseilles) or of Arles (Arles). The Græco-Ionian influences manifest in the art of the column of Mainz are a characteristic of the whole art of the empire, whether in Rome or in the provinces. Greek influence in Roman days, as our column shows, was a living force, and not a dead academic model. Rome

¹² British Museum (Ephesus Room).

¹³ *Ib.* Part of drum with *Return of Alcestitis* and other fragments.

¹⁴ *Jahreshefte des Oesterr. Archäologischen Instituts*, xi, 1908, p. 47 ff. This is a modification of the view expressed by Theodor Birt (*Die Buchrolle in der Kunst*, p. 310) that the Ionian frieze developed through the intermediary of Egyptian wall decoration out of the long painted strips of papyrus which it was customary in Egypt to wind round objects as decoration.

¹⁵ *Amelung in Römische Mittheilungen*, xxi (1906) p. 280 ff.

The Column of Juppiter in the Museum of Mainz

when she put an end to the temporal power of Greece strengthened tenfold by that very act the spiritual dominion of her conquered foe. At the same time by constituting herself the guardian of that dominion she vivified her own ideals, clothing them from henceforth in the literary and artistic forms that were to give them world value and significance. Of this process the Juppiter column of Mainz offers a vivid example. The columnar shape can be traced back to primitive animistic beliefs carried on to a late date by Roman religious conservatism, while its sculptures interpret in the terms of Græco-Ionian art the aspiration and achievement of the state under the Julio-Claudian dynasty. In other words, the spirit of Greek anthropomorphism has transformed the holy pillar of primitive Roman ritual into what is essentially a storied column, a *colonna storiata* expressive of the whole policy of an empire. It would be difficult to overstate the significance of the column for the history of the later antique.¹⁶ By a simple variation¹⁷ its system of superposed parallel reliefs develop into the unbroken spiral bands which enfold the shafts of the columns of Trajan and of Marcus Aurelius and carry up to the skies the continuous record of the imperial campaigns. The "act of adoration in stone", which brings visibly before us the source whence the Empire sought for strength and prosperity, has its natural sequel in those "epics in stone" which are the conquering policy of Rome made manifest.

IV

To the Juppiter columns succeeded the "Juppiter and Giant" columns, surmounted by the group of a divinity riding over a fallen anguipede figure.¹⁸

¹⁶ There are other Juppiter columns of similar character to the one discussed above, but none, I think, so early in date or where the shaft is so completely covered with reliefs. Most of the examples come from Roman *Germania*, but it is interesting to note that the fragment of such a column has been found at Cirencester; see F. Hertlein, *Die Juppiter Gigantensäulen* (Stuttgart, 1910), p. 53, who quotes for the Cirencester fragment Hübner in *West Deutsche Korrespondenzblatt*, Vol. x, 1891, § 89.

¹⁷ It seems simpler as well as truer to the processes of the evolution of artistic form to imagine the parallel strips giving way—under the influence of the continuous narrative style of later imperial sculpture—to the continuous spiral, than to consider, as does Theodor Birt (*Buchrolle*, p. 272 ff.), the long carved *rotulus* of the Trajan column to be directly imitated from the inscribed strip wound about the *συντάλη* or herald's staff.

The group was long explained as Juppiter combating a giant. Then, again, "Juppiter" was claimed by the German and Celtic mythographers to be a Celtic or German storm-god. I myself tentatively suggested that the group represented a Syrian Baal on horseback, a sort of ἥλιος ἐφιππος coursing over the earth symbolized by a giant.¹⁹ But I have come to see that, whatever the original elements out of which the group and the rest of the decoration were evolved, the character and intention of the column have become as purely Roman as that of the "Juppiter columns". Both types are intended to symbolize in the provinces the imperial rule. The group of rider and "giant" represents the *Imperium Romanum* or the *Numen Augusti* riding down a conquered foe. "The columns, according to F. Cumont,²⁰ are put up to the deified emperors in order to celebrate their victories over the barbarians; and the anguipede figures are symbolical of the enemy trodden under foot by the victorious Cæsars". This interpretation was called forth by the last discovered "Juppiter and Giant" column at Yzeures in the Indre-et-Loire,²¹ the few fragmentary reliefs of which brilliantly confirm the theory. The temple within which the fragments were found was itself dedicated *Numinibus Augustorum et Minervæ*. The shaft, now lost, was supported on three superposed bases; on the middle block of the three are scenes from a "gigantomachia", itself a subject commonly used, as at Pergamon, to commemorate the defeat of barbarians. Its two remaining reliefs show respectively the deliverance of Andromeda by Perseus and that of Hesione by Hercules, both being emblematic of the "liberation of territory by the agency of the Cæsars, assimilated here to the heroes of fable" (Cumont). Thus in this case, as in that of the column of Mainz, the intention is to give visible form to the beneficent rule of the emperor, to the blessings that accrue therefrom, whether in war or in peace.

¹⁸ These columns have been exhaustively discussed by Dr. Hertlein in the monograph cited above.

¹⁹ See my article in *Journal of Roman Studies*, Vol. i, p. 23.

²⁰ *Revue Archéologique*, 1912, Vol. II, p. 211 ff. (article by E. Espérandieu on the column of Yzeures). Cumont refers the theory to Alexander Riese, *Die Gigantensäulen*. It had also been put forward by F. Haug (see Hertlein, *op. cit.*, p. 63).

²¹ Espérandieu, *Bas-Reliefs de la Gaule Romaine*, Vol. IV, Nos. 2997-2999.

THE NEW PRINT GALLERY, THE BRITISH MUSEUM I—BY BOWYER NICHOLS. II—BY CAMPBELL DODGSON

I—NEW DRAWINGS

THE opening of the new galleries at the museum has given an opportunity and a pretext for the exhibition of some of the more recent acquisitions in several departments. The collection of early German and Flemish coloured woodcuts,

though it has received some notable additions since the accession of the present keeper, is not indeed new; but it has never been shown before and is certainly one of the most striking features of the exhibition. The cumulative attraction, interest, and decorative value of the display, when hung in a large series of cases against these walls,

The New Print Gallery, the British Museum

will be to many visitors a revelation. Some of them may possibly be even tempted to conclude that German art, for all its admirable effort, enterprise, and learning, has never since compassed any results more completely satisfying to the æsthetic sense than these primitive and popular images of devotion. Of these, however, it is not proposed here to speak; but to offer a few notes on certain of the drawings, British and foreign, over a hundred and fifty of which are shown for the first time.

These have all been acquired, either by gift or purchase, since the beginning of 1912. A large number are from the Heseltine collection, and these appear to have been all presented either by the owner or other benefactors.

Of what is probably the greatest treasure among them, and moreover a new discovery, the pair of early Leonardo drawings in pen-and-ink, an account and a reproduction have already appeared in these pages last August. Small and slight as it is, the second of these two sketches, that of a young girl carrying a naked child, contains proportionately as much of the specific and essential Leonardesque quality, the blend of energy and delicacy, the heroic grace, as any design of the master. Next certainly in importance among the Italian subjects may be counted the two Andrea del Sarto drawings in sanguine, given by Mr. Heseltine; the larger of these is of particular interest as representing a famous lost work, the *Madonna and Child with S. John* painted in fresco for a tabernacle in the wall near the Ingesuati convent outside Porta a Pinti at Florence. Copies exist, but the original is almost entirely destroyed. Among the Uffizi drawings are some minor studies for it by the master's hand, as well as a careful but weak 18th-century version of the whole composition. In marked contrast with this is the museum drawing, which indeed Mr. Berenson has even characterized as the "most transcendently masterly", the "swiftest, boldest, most prodigious" of Andrea's drawings. This is transcendent praise.

Not every student will follow so far; but the design, a robust and imposing study of a summary and preliminary kind, worked out, as the same critic has noted, altogether independently of models, is a splendid one, bringing us very near to the master, whom we actually seem to observe in search and discovery, as he clears the way to and adjusts the expression of a stately and monumental motive. This, again to quote Mr. Berenson, comes nearer to Michelangelo than any of Andrea's designs, though the influence and debt are possibly less conscious and direct than he is inclined to make them in connecting it with a drawing by Sebastiano del Piombo at Windsor, supposedly after one by Michelangelo himself. The other Andrea drawing is a sheet of sketches for the

Madonna del Sacco. Both are notable additions to the Print Room collection.

Among the other Italian drawings the study by Domenico Cresti for a decorative painting (now in the Uffizi) of the entry of Margaret of Austria into Ferrara before her marriage with Philip III, is an effective sketch of some historical value; and the four allegorical figures with emblems, in grisaille, ascribed to the school of Pietro da Cortona, designed for the dome of some building not yet identified, are rather exceptionally agreeable and accomplished work of their kind.

There are some half-dozen new drawings of the German school, among which one might call special attention to the charming little pen drawing by Sebald Beham, in illustration of the proverb, "*Der Hoffart sitzt der Bettel auf der Schleppe*", resembling those of a series of the same kind and scale in the Louvre. A more attractive example could hardly be desired. An anonymous drawing of a rocky landscape, which hangs next the Beham, is also a fine example of expressive work in the German open line convention, which so easily degenerates into incoherence, emptiness, or mere calligraphy unless eye and hand alike preserve the most vigilant self-control. Another anonymous drawing, *S. Jerome in Penitence* (19), in pen, ink and white on a dark-grey ground, of the school of Antwerp, may also be mentioned as of some importance. Greatly influenced by Dürer, it yet displays intrinsic character and much trained ability of its own.

Fromentin has noted with great truth a characteristic in Rubens's painting which may easily be missed, the contrast which constantly exists between matter and manner, the extreme sobriety and economy of means employed to compass the most daring and exuberant effects: "*il se content autant qu'il l'abandonne*". This observation may be extended to his drawings, in some of which with a blond suave line, almost unaccented, little reinforced with modelling, as light as an Ingres and more flexible and spontaneous if less punctilious in its "probity", he will convey a sense of volume, structure, and variety of form unsurpassed. A magnificent example of this kind of drawing already exists in the Print Room collection, the *Study of a Man Shouting*. The museum is to be congratulated on a new Rubens drawing of almost equally fine quality, the *Study of a Woman Kneeling*, in black chalk [PLATE I, A], which came from the Crozat, Lawrence, and Heseltine collections, and has been presented by the last owner. The subject, which is doubtful, may perhaps be identified. The figure, though naked, appears to be in an attitude of devotion; it might be a repentant Magdalen, or one of the elect in a Last Judgment.

There is a large accession of Dutch drawings, almost without exception from the Heseltine collection. One of the greatest rarities is a landscape



(A) STUDY OF A WOMAN KNEELING; BY RUBENS



(B) LAD CARRYING FAGGOTS; BY GAINSBOROUGH



Bernhardus milnei

The New Print Gallery, the British Museum

with figures, in fine condition, by Govaert Flinck. As it seems uncertain whether any other landscape drawing by Flinck exists, this signed and dated piece is of considerable importance. The *Head of a Girl* by Leendert van der Koogen, a supposed pupil of Jordaens, is attractive at first sight though scarcely resisting a closer scrutiny. Its manner recalls certain heads attributed to Rubens in the Museum itself, in the Louvre, and elsewhere, as to which a doubt suggests itself whether they should not really be credited to Jordaens and his school. A landscape by Aelbert Cuyp—a charming example—another by Jacob Koninck, and a small portrait study by Gerard Dou are all acquisitions of some importance; and among the French drawings a small but very spirited Géricault sketch of a group of men and horses in violent action may also be noted.

The English drawings are very numerous and deserve a separate notice. Space only permits the bare mention of one or two. The two Hogarth studies for *Industry and Idleness* are of interest. For one of these the Museum already possesses a more finished drawing. The Reynolds sketch is perhaps less interesting for itself than for the fact that it contains on the back a rough draft for a famous passage in one of the *Discourses*. The "portrait sketch" by Beechey is, it should be noted, a careful copy from Sir Joshua's *Mrs. Braddyll*. The Gainsborough drawing here reproduced [PLATE I, B] is a figure study, evidently for landscape use, of a lad carrying faggots (from the Hibbert collection), and is a masterly example of Gainsborough's power of suggesting the essentials of form and action. As with all Gainsborough's work the charm of his drawings seems partly to consist in the very fragility and precariousness of the means employed. His successes, as Reynolds himself said, might "appear rather the effect of accident than of design"; it is by "a kind of magic" that the thing is done. With the freest of touches, but the most sensitive and selective vision, he renders here the poise, the movement under the weight of the bundle, the youthful strength and rustic grace of his little figure. There is no emphasis as in Millet or Legros, no romantic or evangelic insistence on the dignity and tragedy of labour. This faggot-bearer is no hereditary bondsman, but only a blithe and active hireling intent on the job in hand and on earning an honest wage. It is all quite English and rationalistic and 18th-century.

BOWYER NICHOLS.

II—THE MADONNA ENGRAVED BY BERNHARDINUS MILNET

THE British Museum has recently acquired a famous specimen of the dotted style or *manière criblée* [PLATE II], if "notorious" be not a fitter epithet for a print which has gathered round it a century's growth of myth and error since its

existence first became known to iconographers.¹ Its recorded history dates from September 15th, 1818, when Mr. Nathan Hill, of Manchester, bought on a stall at the Frankfort fair a coloured print representing the Virgin and Child, with a label bearing the name "bernhardinus milnet" attached to the *passe-partout* by which it is enclosed. On December 15th he wrote from Antwerp to M. van Praet, of the Bibliothèque Royale at Paris, announcing his discovery, and suggesting that a lithographic facsimile should be made. This suggestion was carried out in the course of a few months; a lithograph was made by one Arnaut, of Antwerp, and forty impressions were issued in 1820, six of which were coloured in imitation of the original. One of these was presented to the Bibliothèque Royale (now Nationale, E.a.3 Réserve), and has had the honour of being described as an original by Prof. W. L. Schreiber in his "Manuel de l'Amateur" (Tom. III, No. 2482). Another was given to Duchesne, in whom it at first inspired a reasonable scepticism with regard to the theory, originated by Van Praet, that the *Madonna* was the work of the same artist as a much more primitive *S. Bernardine*, dated 1454, in the Paris collection. Duchesne ended, however, by adopting this hypothesis and carrying it further, attributing to the same artist ("Essai sur les Nielles", 1826, p. 10, and "Voyage d'un Iconophile", 1834, p. 223) several other prints at Paris and Berlin. From this it was but a short step to the description of the dotted style in general as "*Manière de Bernard (sic) Milnet*". Duchesne, not content with the reckless attribution of other dotted prints to the same engraver, concluded that this engraver was a Frenchman, because his name ended in "et" and *S. Bernard (sic)* was a French saint. The "h" in "bernhardinus" points, however, rather to a German origin, while the features of the Virgin and the style of the drapery suggest a rather late date (about 1480) and the Lower Rhine as the probable locality. The watermark is a very small bull's head. Even if the name upon the print be that of an engraver, to which the name "bartholmeus" upon another print in the British Museum (Schreiber, 2218) affords a parallel, we are not strictly justified in attributing to the artist anything more than the border to which the label is attached; but, still, the fact that border and subject were printed together makes the theory of their common authorship most probable.

All the literature about this print is based upon a study of the facsimile, the original being now reproduced by photography for the first time. A different reproduction from that circulated by Hill in 1820 appeared in Ottley's posthumous "*Invention of Printing*" (1863), and may have been made

¹ See the Catalogue of Early German Woodcuts in the British Museum, Vol. I, 1903, pp. 157 and 566, and the literature there quoted.

The New Print Gallery, the British Museum

in England direct from the original before the author's death in 1836, but there is no evidence that any competent critic ever saw the print again until 1901, when it was deposited for a time at the British Museum after the death of Mr. F. R. Atkinson, to whom Mr. Nathan Hill presented it before his death in 1856. It has now been purchased from the executors of that gentleman's son, Mr. Henry Atkinson. It has always remained in private ownership at Manchester, and Schreiber was mistaken in describing it as forming part of the Althorp collection. Another impression, without the border, was once in the Weigel collection and passed through the hands of Mr. L. Rosenthal, of Munich, into private ownership. The only perfect specimen will henceforth be accessible to students, and is at present exhibited in the gallery among the recent acquisitions, and not in the series of wood-cuts and metal-cuts described in the printed guide.

The print is more gaily coloured than most of its class, since a considerable amount of ultramarine blue is added to the dull crimson, with a

little yellow and green, to which the palette of the colourists of these metal-cuts was usually restricted. It is, on the whole, in a fine state of preservation, and must rank as a quite important specimen of the dotted manner, though it does not display any of the refinements of technique which are to be found on more complicated examples. There is no diamond, ring, or fleur-de-lis ornament stamped on the metal with punches, no artful grouping of dots of various sizes to express modelling; the dots and strokes are large and coarse, and the white lines leaving small black squares appear to have been produced by the knife rather than the burin. Another dotted print, entirely undescribed and unknown, was purchased at the same time from Mr. Atkinson's collection. It represents the Virgin, whose robe is embroidered with ears of corn, standing in a church; a liberated captive kneels before her, his fetters cast upon the ground, and three angels stand in the background. An exact explanation of the subject has yet to be found.

CAMPBELL DODGSON.

EARLY FURNITURE—XVII

BY AYMER VALLANCE

SUPPLEMENTARY

HE coffer [PLATE, A] at Rainham Church, Kent, dates from the reign of Edward III. The method of ornamentation is somewhat remarkable. The panels, or rather what appear to be panels, are merely low relief carvings executed on the face of the flat board, the end standards, the upper rail and the middle part of the front all being made flush for the purpose. The jointing of the woodwork shows clearly enough in the second panel from the right. Those parts which are in higher relief—viz., the skirting board, the buttresses and the trefoiled arcade—are all planted on to the flat surface—a method which is not very sound structurally, as may be judged from the fact that four out of the original ten buttresses have become detached and lost. This coffer batters very perceptibly towards the ground. A coffer in the church at Faversham, some thirteen miles off, so closely resembles the one at Rainham as to leave no doubt that both were produced at the same time from the same source. A third example, of slightly variant and less elaborate design, formerly existed at Wittersham church, in another part of the same county, but has now disappeared.

The chest [PLATE, B] appears to be of Flemish or northern-French work of the beginning of the 16th century. The widening of the top part of the middle stile, to provide space for the lockplate (unfortunately now wanting) should be noticed. The ends of this chest consist each of two linen-panels of the simplest form, with a single arête apiece. The height of the chest is 2 ft. 5 in. and the length over all is 5 ft. 3 in.

The oak cupboard [PLATE, C] has panels of a well-known type of late-Gothic design, derived from the linen-pattern, but with narrow bands instead of folds, branching out above and below into a pair of ogees. The effect is exceedingly handsome, notwithstanding the motif is almost as simple as that of the linen-fold itself. In this example it need scarcely be pointed out that the panels of the lowest tier have been cut short to adapt them to the exigencies of the corner cupboard; and that the hinges are of a much later period than the panels themselves, which belong to the first quarter of the 16th century.

(I have to thank Mr. George Gibbs and Messrs. A. B. Daniell and Sons for photographs of the chest and oak cupboard belonging to them respectively.)

AN ENGLISH SILVER CHALICE AND PATEN, *CIRCA* 1300

BY H. D. ELLIS

HE recent discovery of an early English silver chalice and paten of the rare transition type which marked the close of the 13th century is an event of so much interest to the anti-

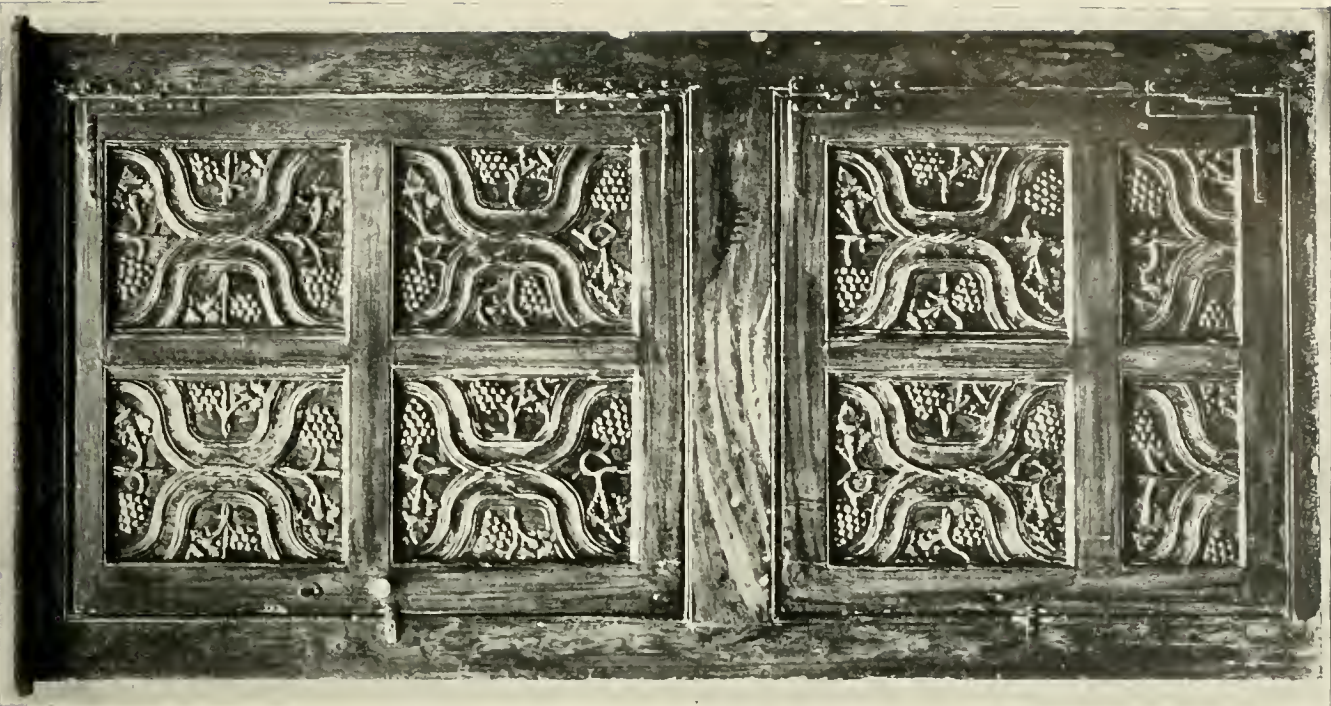
quary and the *dilettante* of old English plate as to call for a few words of notice. This is emphasized by the fact that hitherto only one example of this type has come within our knowledge, and consequently it has long been regarded as unique: viz.,



(A) COFFER, 14TH CENTURY (RAINHAM CHURCH, KENT)



(B) CHEST, EARLY 16TH CENTURY (MR. GEORGE GIBBS)



(C) OAK CORNER CUPBOARD, 10TH CENTURY (MESSRS. A. B. DANIELL AND SONS)



AN ENGLISH SILVER CHALICE AND PATEN, CIRCA 1300



"A FÊTE AT VENICE IN 1747" ATTRIBUTED TO ANTONIO CANALE

An English Silver Chalice and Paten, circa 1300

the chalice of Archbishop de Melton of York (1317-1340), which was found in his coffin and is now in York Minster. Parenthetically it may be noted that no paten was found with it, or if it ever was it has now disappeared. As in the York example, so in the newly found chalice the most striking feature is the bowl. For, while the circular stem and foot and the multiple-lobed knop, which characterize the vessels of the 12th and 13th centuries, are retained, the inartistic broad and shallow bowl of those eras, to our eyes disagreeably suggestive of the 17th-century bleeding cup, is discarded. In lieu of this there now appears an artistic bowl of graceful outline, deeper and rounder. This novel departure in its turn led—it may be presumed—to the further progressive modification found in the bowl of the York chalice, which is almost conical. The knop of the newly found chalice is hexagonal. The fashion of the lobing of the knop and the general design of the stem and foot closely resemble the corresponding features of the chalice of Bishop Richard de Gravesend of Lincoln (1258-1279). The trumpet-mouthed foot terminates in a narrow vertical edge with a diamond-pattern ornament running round it. In this respect it resembles the chalice of Bishop Longespée of Salisbury (1292-1297), which has an indented ornament round its vertical edge. Decoration upon the edge was in vogue from a very early period, an extant example being the chalice found in the coffin of Archbishop Walter of Canterbury, who died in 1205. Round the spread of the foot, near its edge, and round its junction with the stem are narrow bands lightly hatched in indented lines. The height of the

chalice is $5\frac{1}{2}$ in. : its diameter at the rim of the bowl is $3\frac{3}{8}$ in. and at the foot 4 in.

The paten is $4\frac{1}{4}$ in. in diameter, and the central depression is $2\frac{5}{8}$ in. in diameter. Upon the rim, and occupying its full width, is engraved a cross within a circular halo, the spaces between the arms of the cross being cross-hatched. Heraldically described the design is : *Sable, a cross pattée throughout within a bordure argent.*

Both the chalice and the paten are for the most part gilt, and their united weights are 10 ounces and 7 pennyweights.

They are the property of a well-known London collector.

The examples which still survive to illustrate, as far as they can, the evolution of the pre-Reformation chalice through fine gradations in the earlier periods are so few in number and so distant from each other by wide intervals of time that they necessarily have to do duty as long-stretched links in the chronological chain. From this it results that much detail in the historical progression has to be filled in from conjecture. Changes in substantive design were not always accompanied by variations of subordinate features and *vice versa*, and thus we find an over-lapping and a medley of types which exhibit alternations of severe simplicity and highly artistic decoration. For fashion was ever fitful and capricious, and one member of a composite design might undergo an abrupt and violent modification while the rest retained a firmer hold upon the acceptance of the artist and of his public, and so worked out their progress by slow and perhaps almost imperceptible stages.

“A FÊTE AT VENICE IN 1747”, ATTRIBUTED TO ANTONIO CANALE

BY LIONEL CUST

HE painting of which we give a reproduction here, and which has found a temporary home in the Netherlands Gallery, King Street, S. James's, possesses a particular interest as representing an event in Venice of which no other record seems to exist. It represents, as stated in the inscription along the lower part of the painting, a fête given at Venice by the Comte de Montaigu, ambassador from the Court of France to the Venetian republic, on December 2, 1747, on the occasion of the marriage of the dauphin of France with Princess Maria Josepha of Saxony. The scene of the fête is on the Cannaregio, in front of the Palazzo Surian, which was then the residence of the French ambassador. As will be seen from the reproduction, a high pavilion was erected in the middle of the canal, connected with the

adjoining *rive* by temporary galleries, one leading from the Palazzo Surian on the right, the other on the left leading from either direction to a second pavilion, in front of which is a platform on which are trumpeters and guests. On the stage of the central pavilion a company of acrobats are giving a performance. The foreground is crowded with gondolas, while crowds of spectators witness the scene on foot. The ambassador himself, with his lady friends, is looking on from the principal balcony of the palace.

The whole scene is full of sparkle and bustle, and characteristic of the Venice which we know from Casanova, Gozzi and Goldoni. The general topographical treatment of the buildings suggests that it is the work of Antonio Canale, but the figures suggest another hand, perhaps that of Pietro

"A Fête at Venice in 1747", attributed to Antonio Canale

Longhi. It is interesting to note that it was in the Palazzo Surian that Jean Jacques Rousseau resided for some time as secretary to this same ambassador, M. de Montaigu, of whose character and abilities he has left a very disparaging account.

In any circumstances such an illustration of life and manners at Venice in the 18th century will be interesting to many of our readers. We have to thank Cav. Taddeo Wiel, of Venice, for kindly supplying information.

PORTRAIT OF GIRARDIN LE JEUNE BY R. W. GOULDING

THERE is a picture in the Duke of Portland's collection at Welbeck Abbey signed "Duvivier", which is probably the work of Aimée Duvivier, the artist who was the subject of a notice in the March issue of *The Burlington Magazine*. It is on canvas, and measures 31 $\frac{3}{4}$ by 26 $\frac{1}{4}$ in.

A young boy is represented standing at whole length in red uniform with gold lace, blue and gold belt, short fur cloak with blue lining, red and black cap, black Hessian boots. He has an open book in his right hand, and his left arm rests on a stone pedestal upon which are two busts, the nearer one being inscribed:—"I. I. ROUSSEAU". The inscription on the other appears to be "C. DAN . . .", and in front of the pedestal are the words "vixerunt mira concordia". Behind the busts are two trees, and at the bottom of the garden in the distance is an island of poplars, amid which a monument is seen.

This picture was brought to England from Paris, and was purchased by the fifth Duke of Portland

about 1859. It was then called "The Dauphin, Louis XVII", a name as to which M. André Pératé, of Versailles, said "C'est impossible". The identity of the boy remained a puzzle until December 1906, when a photograph was submitted to the late M. Jules Lair. He at once recognised the scene as the Park of Ermenonville, and suggested that the inscription on the further bust was a malformation for GIRARDIN, denoting René-Louis Marquis de Girardin (1735-1808), the friend and host of Rousseau, their friendship being commemorated by the words "vixerunt mira concordia." For the last six weeks of his life Rousseau was the guest of Girardin at Ermenonville. He died there, 2nd July, 1778, and his body was buried in that part of the park known as "the island of poplars", where it remained until 1791, when it was translated to the Panthéon. M. Lair made the further suggestion that the boy would be a grandson of the marquis de Girardin, and the suggestion seems probable.

CHINESE INLAID LACQUER BY A. A. BREUER

ALTHOUGH our intercourse with the Far East during the last century has been very close, and our interest in its art intense, yet our knowledge of its higher art is exiguous, and of that art the specimens that are to be seen in European collections are remarkably few. And the reason for this is that our attention was initially captivated by an inferior interest. At the first contact we became fascinated by the perfection of the industrial arts, and the strange pleasing modern objects thereof were collected *en masse*, to the neglect of the rest.

After an acquaintance of more than fifty years, we the so-called barbarians were still in ignorance about the higher and nobler art, that found its serene expression in painting and sculpture many centuries before. This ignorance, perhaps quietly connived at by the obliging oriental, afforded a lucky escape for the artistic treasures of their countries. Masterpieces, which might have previously been acquired by an artistic soul seeing beneath the surface, are now beyond the reach of even the most ambitious collector.

But a few industrial arts of China and Japan were understood a little better by our own scientific and technical age, and, both in Europe and America, several good representative collections have been brought together.

Lacquer, probably the most fascinating and surely the most characteristically eastern of them all, suffered for a long time under the same misapprehension as painting and sculpture. From Japan the brilliant gold lacquer (*makie*) of the Tokugawa period was greatly admired and collected, while the less pretentious but withal more beautiful works of former ages were utterly disregarded. Chinese lacquer, with the exception of some fine screens, was practically unknown, and considered much inferior to the Japanese production. Even its historical priority was doubted by some writers.¹

When we remember the kind of factory ware and furniture lacquer that came from China to Europe we need scarcely wonder at this opinion. Moreover, good old lacquer is very rare even in China

¹ Cf. Mr. E. Gilbertson's paper on lacquer in the catalogue of the Burlington Fine Arts Club, 1894.

itself, as so much has been destroyed by fire, inundations and the numerous internal wars. There is no other branch of Chinese art, weaving perhaps excepted, about which we are so ignorant.

Literature, especially in its authentic Chinese form, might have given us some information about the earlier art; but research in that particular branch has scarcely yet been made. Such information as is at present obtainable is probably contained in the following notes, culled from a paper "On painted Chinese lacquer" by Dr. O. Kummel.² "The first historical information about lacquer in Japan dates from the reign of the emperor Yomei, 673-686 A.D.; in China it reaches back to nearly 1000 B.C. The "Shi-ching", the more recent parts of which may belong to the 7th century B.C., mentions the lacquer decoration of musical instruments; the "Shu-ching", another collection of historical reports of about the same age, speaks about tributes of lacquer from certain provinces. The prince Mu-Kung (660-621) is reported to have remonstrated already against the luxury and extravagance of lacquer furniture. According to Chuang Tzu, a great philosopher of the 4th and 3rd centuries B.C., and at the same time an official of the plantation of lacquer trees (Chi-yuan) in Shantung, lacquer ware was considered most indispensable in every better-class household. The first artistic splendour of lacquer, especially as decoration for architecture and furniture, seems to have been reached during the Ch'in and Han dynasties. Historical reports of the early Han period mention the country round Kabul and Ta-yuan (Fergana) as renowned for cultivation of the lacquer tree (*rhus vernicifera*).

In the 2nd century A.D. a certain Shen-T'u-p'an is said to have worked fully ten years on some important pieces of lacquer.

During the Northern Wei dynasty the prince Hsiao-Pao-Chüan (484-502) decorated his palace with red and green lacquer. From different historians we learn that during the T'ang and Sung eras architecture and sculpture were decorated with carved lacquer in different colours. Smaller pieces of furniture were decorated with fine gold and silver powder, copying in their design the famous paintings of this glorious age.

The decoration itself seems to have been always flat or nearly so, never attaining the elaborate high relief of the Japanese gold lacquer of late Ashikaga time. It is impossible to speak with any certainty about the lacquer art of these times, because no authentic pieces have come down to us; and, what is more regrettable, they do not seem to exist even in China itself.

We know a little more about the inlaid and incised lacquer techniques, in which the Chinese have never been equalled. In the unique treasure

house, Shōsōin, at Nara, which preserves the collection and personal belongings of the emperor Shōmu (724-748), we find Chinese inlaid lacquer of the highest beauty. This, as well as numerous other deposits (mirrors, musical instruments, glass, woven materials, &c.), truly reflects the high civilization of the T'ang era. That many designs show distinctly western influence need not surprise us, because under this dynasty Chinese influence expanded as far west as the Caspian Sea, an extension which had only once before been reached by the expeditions under the famous Han emperor, Wu-Ti.

But a few examples will speak more eloquently than general terms of praise. Let me describe the Heidatsu process, a good specimen of which you will find in a lacquer box illustrated in "Toyei Shuko", Plate 129:

"Figures of gold and silver foil were laid upon the prepared base, covered with different coats of transparent lacquer, and then rubbed down and polished until the gold or silver reappeared just beneath the surface. The pieces of foil were often further decorated by fine engraving. This Heidatsu method has been lost entirely" (cf. record of Shōsōin in "Toyei Shuko", p. 52).

Another process lost after the Nara time is the Bachiru engraving, illustrated by Plate 72 in "Toyei Shuko", showing a table for the game of Go (chess): "Pieces of ivory coloured red, green, indigo, &c., were engraved with floral designs. These lines either showed the natural colour of the ivory or they were stained in a contrasting shade". This method proved particularly effective in the decoration of small tables, measures, belts, chess-figures, &c.

Thirdly, many lacquer cases in this wonderful collection show the well-known oriental inlay of mother-of-pearl. This inlay seems to have been used extensively in practically all countries of the east until the present day, but we do not see it again in such perfection, nor in combination with amber and tortoiseshell. PLATE II, N, shows a five-stringed *biwa* of sandalwood with this inlay in a floral design of the utmost simplicity and refinement. The tortoiseshell reveals a painted and engraved decoration on its under surface, shining through the half-transparent shell. Such perfection in the lacquer art could not have been reached without a long previous development, of which there is no sign in Japan. Besides the three mentioned above, numerous other techniques were lost completely after the Nara period.

Moreover, the material used in many pieces—several lacquer boxes are made of leather or moulded in hemp cloth—points to a foreign origin, a fact admitted by Japanese experts themselves. All this makes it certain that the wonderful lacquer of the Shōsōin came from China, the intellectual master and teacher in all other branches

² *Ämtliche Berichte aus den Königlich-kunstsammlungen*, Berlin, July, 1910, p. 270.

Chinese Inlaid Lacquer

of science and art in the Far East; though it is possible that in this instance the channel of introduction into Japan may have been Korea, of which the artistic culture was, again, entirely derived from China.

The decoration of lacquer in mother-of-pearl, generally called *Raden*, 螺鈿, shows such endless varieties in technique and quality, that a few remarks upon it may be of interest. The material itself, *Yün mu ko*, 雲母殼, is generally taken from the inner surface of the large haliotis shell (Japan, *Awabi*), 鮑, famous for its bluish-green lustre.

Another more whitish quality, highly esteemed, came from a kind of nautilus in the Riu-Kiu islands (Japan, *Chōgai*), 螺貝. Besides these, the shell of *turbo cornutus*, pink or green in colour (Japan, *Sazaye*), and different river shells (from Yangtse, &c.) were utilized.

The play of colour is due to interference of light-waves, reflected from the concentric transparent lamellæ of the shell, or from their margins and the small interstices between them.

In order to heighten this effect, or to copy coloured objects like flowers, colour mixed with glue is applied to the under surface of the shell, and when dry covered with silver foil. The upper surface may be further decorated by engraving, painting, or lacquering. After the pieces have been cut into the required shape by a chisel, they are generally fixed to the lacquer surface previously roughened with glue. The spaces between them are filled with lacquer, usually black or red, and the whole surface receives a few more coats of transparent lacquer. The ultimate effect depends to a great extent upon how the latter are treated. They may be rubbed down so as to render the glistening mother-of-pearl white and distinct, or a certain thickness of lacquer may be left, giving the inlay a brownish appearance like amber. Further, the coloured or gold-lacquered ground may be made to overlay parts of the mother-of-pearl inlay completely, and so alter its shape and outline. Whoever has seen a fine black Ming lacquer with the old inlay of mother-of-pearl in very thin flakes (scarcely $\frac{1}{2}$ mm.) will never forget the brilliant fire reflected by this bold design from the dark ground.

Whether this wonderful effect is reached by the selection of special shells, or different layers of the same shell, or by chemical treatment, or the mellowing influence of age alone, I am unable to tell with certainty. Personally, I am inclined to believe in a special selection and treatment of the inlay. It is quite certain, however, that the quality of the mother-of-pearl inlay taken in conjunction with the lacquer surface and the style of the design gives us a fairly reliable test-mark for determining the age of a given specimen. Fortunately, I am able to give you some charac-

teristic examples of this inlay from Sung time until the present day.^a

PLATE I, A, illustrates a shrine for books of the Sung era. The dimensions of this solid piece of lacquer furniture are 50×28 cm., 32 cm. high. At the borders the flat top slants like the roof of a house. A removable front gives access to the plain interior, coated with dark-brown lacquer, with a large network of crackles. The decoration extending all over the outside consists near the base of two bands of star-shaped and octagonal diapers. Separated from this by a narrow zone of lines, dots, and primitive flowers, appears the main decoration in the shape of continuous fine arabesques, ending in a nine-petalled, star-shaped, chrysanthemum-like flower. Similar arabesques, covering a narrow border near the edges, end in flowering lotus. The inlay, made up of minute pieces of a bluish-green mother-of-pearl, seems to lie quite on the surface. The iron mounts repeat the star-shaped flower design, and show the Svastika in open work on the lock. Underneath the durable coat of brown lacquer (about 1 mm. thick) we find stretched a piece of coarse hemp cloth. The box carries at the right side in bronze the mark 貴, *Kuei shang*=valuable, first-class.

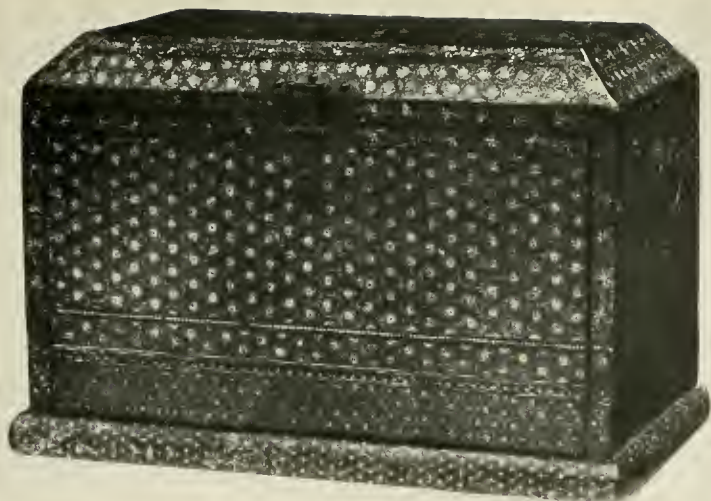
A little later, but still belonging to the Sung period, is the flat rectangular box (25×13 cm.) illustrated in PLATE I, B. A continuous scroll, somewhat like the figure of eight, encircles a fairly large eight-petalled star-shaped flower. The ground is black except on the lid, where it has turned into a dark brown by the exposure to light, and age. The lacquer is—as in the former piece—of very high quality, and therefore both are very well preserved.

The well-modelled picnic case [PLATE I, H] with a papier maché base shows the same design in a freer less conventional form. A continuous garland with six-petalled star-shaped flowers gracefully encircles the three trays and the sides of the cover. The top is decorated with rocks, bamboo and a flowering plum tree with a cuckoo. The larger pieces of the inlay are engraved, and every single piece of mother-of-pearl receives a more distinct outline by a small overlapping border of gold lacquer. Age has turned the black ground lacquer into a mellow brown colour, pervaded by a large network of crackle. Yuan or possibly early Ming is the period to which this elegant piece may be ascribed.

A bright contrast to the quiet and refined beauty of Sung is given by the large *yakki* or doctor's cabinet in PLATE II, M. The extraordinary, brilliant mother-of-pearl inlay in very thin flakes represents archaic dragons, symbols of sun and moon, sprays of flowers and birds, all bordered by graceful scrolls painted in gold lacquer, reminding us of Persian design. The unique and rare quality

^a Where not mentioned otherwise, the illustrations are taken from pieces in my own collection.

A



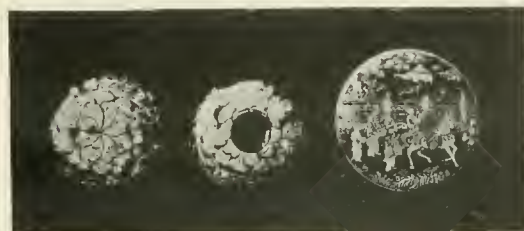
B



C



D, E



F



G



H





CHINESE INLAID LACQUER
PLATE II

Chinese Inlaid Lacquer

of this inlay must be seen to be appreciated, as it cannot well be described by words. The dark red lacquer ground, built up in numerous layers upon a cloth with the usual foundation underneath, forms a rich but harmonious contrast to the brilliant decoration. The inside of the numerous drawers and recesses is coated with black lacquer. The mounts and locks of bronze plate are engraved with fine scroll work. Whether this large cabinet (2ft. 2in. high) may be ascribed to Yuan period or early Ming cannot be decided definitely at present. Judging from similar pieces in the museum at Seoul I believe it to be of Korean origin.

With much more certainty can the Korean coffer [PLATE I, C] be dated. The bold design of flowering lotus, the quality of the black lacquer ground surface and of the brass mounts, all point to early Ming. The gracefully curved stem of the lotus garland consists of a fine strand of copper wire appearing just beneath the lacquer surface. Like most Korean pieces it is lined with coloured paper and it has a large drawer at its side.

The next Ming case [PLATE I, G] is decorated with large medallions containing flowering scrolls and bats that carry fruit in their beaks, all arranged in symmetrical order. The brass mounts repeat the same design in slight relief; the interior is covered with bright red lacquer.

A small Ming *kogo*, charming in its modelling, decoration and finish, is shown in PLATE I, F. The powerfully drawn design of a single branch of flowering peony is well distributed over the round dome-shaped surface.

With all its rich and sometimes crowded decoration, the Ming art always succeeded in preserving a certain vigour and grandeur. This rapidly deteriorates in the following centuries. The inlaid lacquer of the next Manchu period reveals a technique even more refined and intricate, but form, design and inner beauty have suffered correspondingly. A flat round box for sealing powder [PLATE I, D] and a small *kogo* for incense [PLATE I, F] represent K'ang-hsi and Ch'ien-lung times respectively.

The latter box shows on its under surface the signature Wen yeh 文野 in seal characters.

Their undeniable beauty and delicacy undoubtedly yield æsthetic pleasure, but less durable

and on a lower plane than that belonging to works of the previous period.

Although mother-of-pearl seems to have provided the dominating inlay for over 1000 years, it is by no means the only one. The old ivory decoration of the T'ang era—preserved in the Shōsōin—is revived in a different and somewhat weaker form in Ming times.

Single pieces of a yellowish ivory, engraved in thin black lines and inlaid into a black lacquer ground, generally represent more or less conventional landscapes, with clouds, mountains, buildings, men, plants and animals. The design follows closely the ordinary landscape *kakemono*, and has to be viewed from above, the gaze wandering slowly from the distant parts to the nearer objects at the foot of the panel.

PLATE II, J, shows a travelling case for opium pipes of the Ming period, presenting the same decoration in *makemono* form. Another somewhat rarer inlay consists of figures of brass (or similar alloy) generally into a black lacquer base. The heavy brass-bound box [PLATE II, K] with sides of woven wire represents this decoration, with a court procession by moonlight. A cyclical date on its under surface assigns it with great probability to the 17th century. The reverse technique is illustrated in PLATE II, L, by a box from the collection of Mr. Oscar Raphael, London. Dark red lacquer is inlaid in *champlevé* style into a continuous brass (really *sentoku*) decoration. The design shows a grove of pine trees with Taoistic sages and cranes.

Much rarer is the inlay of pieces of tortoiseshell and fine woods.

Only as examples of utter decadence and bad taste may be mentioned the copious inlay of semi-precious stones (jade, lapis-lazuli, turquoise, coral, &c.) in combination with pieces of glass, porcelain, or ivory in high relief that adorns many modern lacquer panels. The introduction of this *tour de force* into Japan led to even worse extravagances, but they were made, of course, for the barbarians only.

[All the pieces illustrated belong to Dr. Breuer, except the *biwa* [PLATE II, N], and the round box [PLATE II, L] which belongs to Mr. Oscar Raphael, who kindly allows it to be reproduced.—ED.]

ENGLISH TAPESTRIES AT BOUGHTON HOUSE BY FRANCIS BIRRELL

ALPH, Earl of Montagu, whose activities were mentioned in the article on "Furniture at Boughton House" in *The Burlington Magazine* for April, was also responsible for an important collection of Mortlake tapestries. He was in a particularly good position to form such a collection, as in 1674

he became owner of the factories themselves, though by this time the days of their greatest prosperity were long passed. As might be expected, most of the tapestries belong to the later years of the works, and some were perhaps woven at Soho or Lambeth by workmen who, having learned their trade at Mortlake, moved on to more profitable

English Tapestries at Boughton House

pastures. But this later work, though no longer the admiration of Europe, was still a fine witness to English industry and talent.

There are at Boughton House portions of two sets of tapestries after the Raphael Cartoons, of which one specimen [PLATE I, A], *Feed my Sheep*, is illustrated here, and several of the tapestries belonging to each set are now on exhibition in the Victoria and Albert Museum. The *Feed my Sheep* belongs to the more effective of the two sets; the background is certainly rendered with amazing skill, but in a manner far removed from what is by some considered the proper tapestry convention. The general features of the work, the broad treatment of the design, with the striking borders of large terminal figures above satyrs' heads, with heavy swags of fruit, have been thought to preclude a date earlier than the second half of the 17th century. But a difficulty is caused by the coat-of-arms in the top border of each of this set. The arms of Vere are in pretence and the coat appears to be that of Philip Herbert Earl of Montgomery, who married the third daughter of Edward Earl of Oxford in 1604. She became co-heir of her father in 1625, and died in 1628. Thus it would appear that this particular set must have been woven or at any rate ordered between these two dates.

Supposing this to be correct, these tapestries would have been woven during the lifetime of Sir Francis Crane, the first director of Mortlake, who died in 1636. In this case the monogram formed of the letters C and F which appears on *Elynas the Sorcerer* may after all refer to him. In the tapestry-portrait belonging to Lord Petre Crane is shown in a frame, which in its architectural form and floral ornament bears a certain resemblance to the borders of our set. As this portrait was presumably woven before or at the death of Crane, perhaps after all our set may be as early as the coat-of-arms suggests. This, if true, casts still further doubts on the arrival of the Raphael Cartoons in England in 1622. Our set cannot be among the first woven in England. These were more monumental and "important", with borders designed by Van Dyck, which would not be in this architectural style. In fact all internal evidence is beginning to point to the fact that the Raphael Cartoons came over earlier than has been thought.

The illustrated *Feed my Sheep* has, besides the Mortlake mark, a monogram formed by the letters I, P and S, but whose it may be is unknown.

The other set of "Acts" tapestries at Boughton House is undoubtedly of the second half of the 17th century. It has borders of columns round which vines cluster, while cupids play at the base. The top and bottom borders consist of swags of fruit. There are different borders again, of medallions, female figures and putti, on the

Mortlake tapestries at the Garde Meuble, where an example of *Feed my Sheep* figures prominently. These represent the earliest kind of border made and are of the type designed by Van Dyck. The numerous English tapestries after the Raphael Cartoons would, if properly collected and compared, throw much light on the history of Mortlake, as the subject continued popular throughout the 17th century and the borders often vary.

Another interesting series at Boughton now on exhibition is the *Four Elements*. Though certainly of English manufacture, the series is copied from designs made by Lebrun¹ for the Gobelins works, so humbly did Mortlake in its later years follow in the footsteps of its younger but more opulent rival.

The Mortlake versions of Lebrun's designs follow their originals closely, including the allegorical borders. Thus in each case, the borders of *Water* have sea-shells, corals, &c., those of *Air* wind-instruments, while those of *Earth* symbolise its fruits. The borders of *Fire* show guns and other objects, but these borders are lost in the Boughton example. There are also medallions in the four corners, and panels in the middle which further bear out the subject of the tapestry, and in Lebrun's hands symbolized, as well as the subjects of the tapestries, the many virtues of Louis XIV. The English failed to grasp the subtleties of these and occasionally filled up the panels and medallions with pictures that were suggestive of nothing in particular. The Latin inscriptions that accompanied the panels in Lebrun's designs are also missing in the English version, and a landscape is in each case substituted for a long Latin inscription in honour of Louis XIV, which appears in the middle of the bottom border. The Gobelins version shows Jupiter in *Fire*, Amphitrite in *Water*, Ceres in *Earth* and Iris in *Air* carrying ciphers of King Louis XIV, with a Latin inscription. In the Boughton set, the monogram of Ralph Lord Montagu is substituted, ensigned by an earl's coronet. As the dignity of an earldom was not conferred upon Lord Montagu till 1689, it will appear that this set, at any rate, was not woven till the last years of the 17th century. *Earth*, which is illustrated on PLATE I, B, consists of a formal landscape with Ceres and Cybele in a chariot. In the background is a river with trees and fountains, in the foreground, two lions, a bear, a camel, a goat and other animals. The series seems to have attained a certain popularity in England. An *Earth* is in the possession of the Earl of Lichfield and other examples of the series are at Duncombe, Osterley and Burghley.²

¹ Fénaille, *Les Tapisseries des Gobelins*, Vol. II, p. 84.

² There is an example of *Air* signed "John Vandrebanks fecit in Great Queen Street", and one of *Water* having the same inscription but the word "fecit" omitted; so perhaps this series at Boughton should not be given to Mortlake.



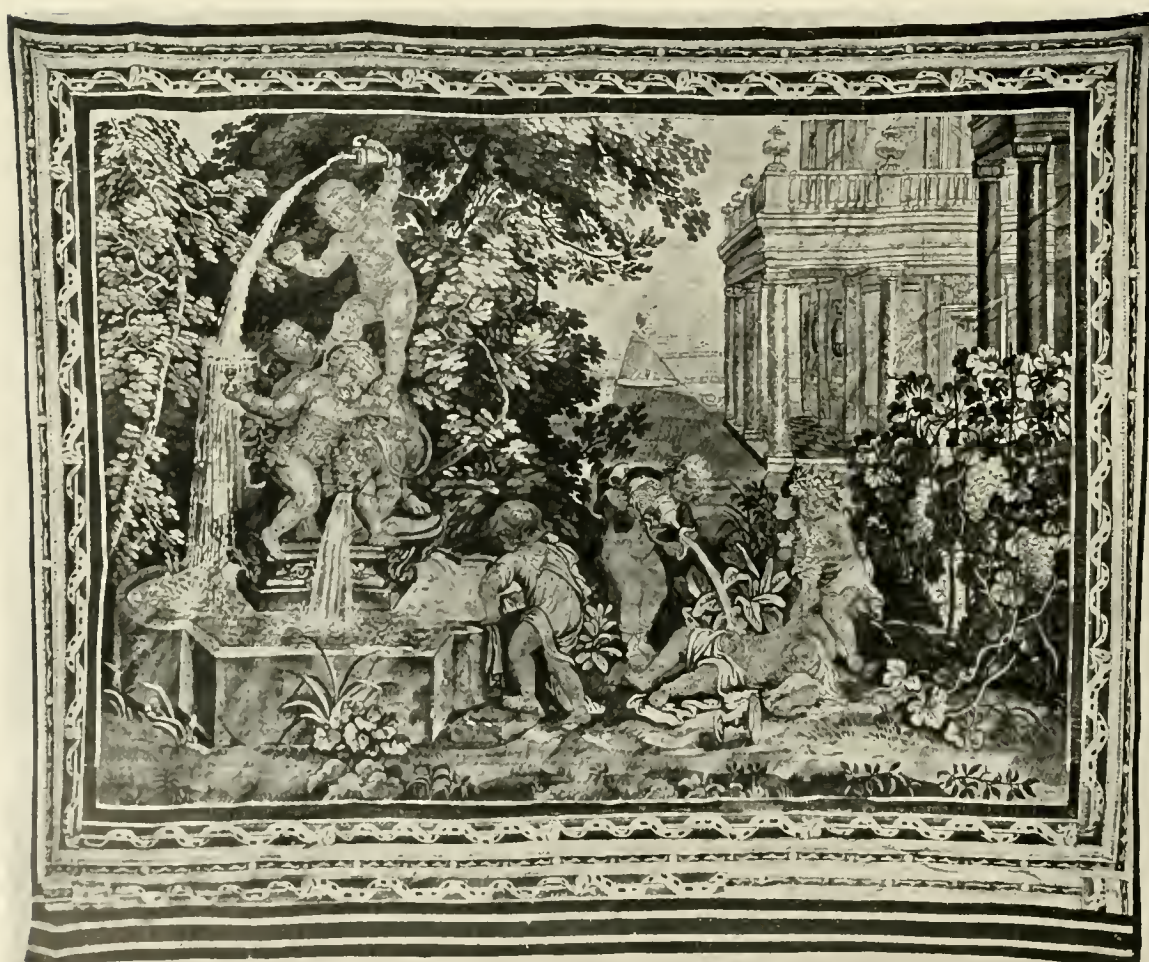
(A) "FEED MY SHEEP." AFTER RAPHAEL.



(B) "EARTH." FROM DESIGNS BY CHARLES LE BRUN



(C) PLAYING BOYS



(D) PLAYING BOYS

English Tapestries at Boughton House

But the most charming and interesting of the sets of tapestry woven at Mortlake during this latter period are those known as *The Naked Boys*. There are two sets at Boughton, examples of each being now on exhibition, and one of each being illustrated.

The first set, which consists of five tapestries, all on exhibition, has a floral border of a kind common in the later years of the 17th century. The other set of eight, of which two are on exhibition, has a curious border of speckled snakes, winding round rods, with the tail of each in the mouth of the one behind. No other tapestry with such a border is known, though some Mortlake tapestries have plain scrolls instead of the snakes. The tapestries with putti as their themes are numerous and must have originated in the school of Raphael. The well-known tapestry in the Salting bequest which is probably Ferrarese, though possibly Florentine, has exhibited with it a drawing for the cartoon, attributed to Giulio Romano. There are also four tapestries, that a generation ago were in the possession of Baron de Worms, in the manner of Raphael's school, bearing the arms of a Gonzaga Cardinal (probably Sigismondo, d. 1525) and are also almost certainly Ferrarese work.³ A drawing in the Albertina, where it is attributed to Raphael, resembles the tapestries in style.

Eight smaller tapestries formerly belonging to the Princesse Mathilde⁴ show cupids playing round palm trees with birds and animals. But neither these nor the tapestries of Baron de Worms are similar in treatment to the Boughton *Naked Boys*.

Two drawings at Christ Church, however, resemble more clearly the drawing in the Salting collection and the Boughton tapestries. They look as if they might be details for a cartoon. One is by Piero Ligurio, and shows two cupids with harps, seated on stones by the side of trees. The other shows cupids clambering up the trunks of trees, while one on the left waves his hand to a dog, who bounds towards him. No attribution is given to this drawing, but it is in the manner of Giulio Romano.

Evidence, therefore, points to the fact that the original designs of these *Naked Boys* were Italian. But the subject evidently became popular throughout Europe. Thus in the royal collection at Madrid there are three tapestries of this kind, one of which is made from the same cartoon as one of those with a floral border at Boughton. They bear the Brussels mark. Other English versions are preserved at Holyrood and Haddon. All that can be said with certainty as to the date of these

English *Naked Boys* is that the subject had been woven in England before 1670, as we know from a letter of Sir Sackville Crowe to the Countess of Rutland dated May 7th of that year. Crowe was then director of Mortlake and spent much of his time in the Fleet for debt. He writes: "I am wholly governed by your Honour's directions and commands. For the better regulation of your Election wherein, hearing your Honour has a sute of the Apostles and another of the Naked Boyes", &c., &c.⁵

The tapestry illustrated [PLATE II, C] shows a landscape with castles and sheets of water. In front are two fruit trees round which boys clamber, gathering the fruit. Others blow bubbles and play games. It has the Mortlake mark.

No similar tapestries to the *Playing Boys* with snake border are known to exist, and they are different in spirit and design from those with the floral borders. One shows in the foreground a procession of satyrs and bacchanals accompanying a boy Bacchus on a goat, and garlanded with grapes. The design resembles a bronze plaque by Bertoldo di Giovanni, which is in the Bargello.

Two etchings by Josef Heinz in the Victoria and Albert Museum resemble this tapestry so closely that one is compelled to wonder if all three may not have been suggested by the same lost original.

The other "snake border" tapestry resembles in general arrangement the one already described. It is illustrated on PLATE II, D. In front of a thickly wooded architectural landscape boys are playing. On the right, one lies on the ground helplessly intoxicated. The theme would appear to have drifted on from Donatello.

The popularity of putti extended through every medium from the earliest days of the renaissance, but perhaps the most grotesque apogee was attained by Lebrun in his cartoons for the Gobelins factories, known as *Les Enfants Jardiniers*, in which the renaissance designs were altered to suit the taste of the Grand Siècle. Here smirking children in "rustic" dress dig self-consciously by rococo fountains.⁶ Certainly these elderly young gentlemen are strange descendants from the classical babies of Mantegna.

Though the collection now on view is but a small selection of the English tapestries at Boughton, it is probably the most important exhibition of Mortlake work that has yet been made, and a visit to it will hardly fail to raise the common estimate of English work. These tapestries lack the magnificent austerity of the Gothic and the extremely minute technique of Gobelins, but they have a charm that is all their own for which full credit has rarely yet been given.

³ Guiffrey, *Histoire générale de la tapisserie*, Vol. II, p. 60.

⁴ Müntz, *Les tapisseries de Raphaël au Vatican*, p. 50.

⁵ See *Descriptive note on the Tapestries in Haddon Hall*, by Lady Victoria Manners, p. 21.

⁶ See Fénelon, *Les tapisseries des Gobelins*, Vol. II, p. 80.

MINIATURES ASCRIBED TO SULTĀN MUḤAMMAD BY MORE ADEY

THE fine MS. of which the double frontispiece, *verso* and *recto*, is reproduced here is very characteristic of Sultān Muḥammad's calligraphy and miniature painting. Besides the two leaves illustrated, it contains two others, similarly composed, at the end of the book; a colophon containing a less elaborate but equally pleasing scene accompanying a signature—all by one hand; and also a sixth figure-scene apparently painted entirely by one of Sultān Muḥammad's pupils and signed 'Abdullāh Muzahib (Musavvir) with the date A.H. 972 (A.D. 1554). The title of the volume, transcribed by Sultān Muḥammad, is "Subḥat al-Abrār" (The Rosary of the Righteous), the author of which was Nooroodin-Jāmi. In the colophon is inscribed the following words, "May Allah bring our life to a happy issue. And he is our Master and withal the most generous of Lords. Written by the humble Sultān Muḥammad Khandān".

Scenes like the two reproduced here were favourites with Sultān Muḥammad. The two other full pages, obviously by the same hand, have the same general character, and the third scene, of smaller size and evidently by a different, less skilful hand, shows a similar decorative idea and similar treatment. We can thus compare a master's work with its effect on a pupil's.

A still closer analogy to the *recto* leaf reproduced may be found in a miniature of the book which belonged to Shāh Tahmāsp now in the British Museum¹. This miniature is traditionally ascribed to Sultān Muḥammad. It is accepted by Dr. F. R. Martin as one of the very few certainly signed by him². At any rate, the design of the horse and of the two attendants, of the prince and the attendant offering him fruits, is almost identical in both miniatures. The numerous lively figures, the wealth of incident, the birds and animals, the rocks and flowering trees are all highly characteristic of Sultān Muḥammad's exuberant imagination.

The *verso* of our *recto* leaf is very tastefully decorated in gold and colours, with a circular medallion in the top right-hand corner, containing the seal of the great Mughal emperor, Humāyūn (1530-1556), the father of Akbār (1556-1605) still more famous in the west. The seal bears the following inscription: "Muḥammad Humāyūn Padshāh Ghāzī ibn Zahīr al-Dīn Muḥammad Babar Padshāh Ghāzī". Beside the seal is the genealogy of Humāyūn to the sixth generation, his ancestor, Amīr Timūr.

An examination of this work, as a whole, justifies the supposition that it was written by Sultān

Muḥammad for the emperor Humāyūn not long before 1556 when the emperor made his second expedition to India, just before his death, Sultān Muḥammad is generally reckoned to have died about 1555. We may infer that he wrote the whole book and painted the five miniatures, including the colophon³, at the very end of his life, and that a pupil added a sixth miniature, and signed it to mark his share in the work, possibly even after the master's death.

Abdullāh's skill in purely decorative work can be seen in the border round his signed miniature, but his drawing of natural forms is not nearly so free and lively as in our reproductions. Comparison can easily be made between Abdullāh's leaf and other accepted works by him, for they are generally signed and dated. One of them, signed "Printer and Guildier 'Abdullāh", belonging to Herr Walter Schulz of Berlin, can be seen reproduced in Dr. Martin's book (plate 101). The similarity of the signature can there be observed.

It is therefore reasonable to suppose that this MS. remained in the library of the Mughal emperors Akbār, Jahāngīr, Shāh Jahān, and Aurangzib, all great patrons of miniature painting, and was taken to Persia by Nādir Shāh or one of his retinue. Its subsequent history cannot even be guessed, until it was taken to India by a Mughal dealer of Teheran, and sold some twenty years ago to a notable Moslem collector from whose heirs it passed into the hands of the present owner.

Of Sultān Muḥammad, Dr. F. R. Martin gives the following account:—

Sultān Muḥammad, also called Hājī Muḥammad Naqqāsh or Mīr Naqqāsh, became the Principal of the painting studio of Shāh Tahmāsp at Tabriz, and also chief illuminator to the Shah. He was a pupil of Bihzād and Mīrak. He was distinguished in the art of bookbinding and many other branches of decorative art. He designed carpets and I believe he made the sketch for the famous hunting carpet of the Emperor of Austria. He had an encyclopædic mind, always ready to note curious things heard in conversation. He invented a clock containing a box; this clock, which was in the Library of Mīr 'Alī Shīr, moved a female figure which held a wand in its hand, with which the hours were struck on a kettle-drum placed in front of the figure. Exceedingly clever in painting miniatures and applying gold, he for some time devoted himself to the manufacture of porcelain, the works he produced after innumerable trials and trouble resembling the porcelain of China, but the colours used in its decoration were not exactly the same. He went to Turkey during the reign of Sulaimān, who had a studio reserved for his particular use among the edifices of the seraglio. He found himself the object of affectionate attention on the part of the monarch, who visited him and assigned to him a pension of 100 aspers a day. He died about A.D. 1555, when Pīr Muḥammad Khān Shaybānī was just commencing his conquests. Among his pupils were Muḥammad Beg, his own son, and Ṣabūḥī 'Alī of Ardabil, and Muḥammad Mu'in of Khurāsān. The only certain signatures of him are found in the manuscript described on page 64 (The Nizāmī, British Museum, Or. 2265). Among his numerous works are:—

Miniatures in the Nizāmī of Tahmāsp (B. M., Or. 2265), dated A.D. 1539-1542.

³ The scribe of the book would naturally not sign his other miniatures, but the colophon only.

¹ MS. Or. 2265, Nizāmī's romance, "Makhzan ul-Asrār", from a MS. made for Shāh Tahmāsp in 1539-43. Sultān Muḥammad's miniature is reproduced by Dr. F. R. Martin in his book *The Miniature-painting of Persia, India and Turkey* (Quaritch), 1912, plate 114.

² For an adverse opinion, as to the signatures, see Mr. Edwards's remarks referred to below, p. 195.





Miniatures Ascribed to Sultan Muhammad

Two drawings with dancing figures, after originals by the famous 12th-century Chinese miniature painter, Li Lung-mien. (Plate 102). St. Petersburg].

Some miniatures which are signed Muḥammadī seem to me so perfectly in his style that I think Muḥammadī must mean pupil of Sulṭān Muḥammad or copied from studies of the same. (Vol. I, p. 117, &c.).

A comparison of 'Abdullāh's miniature with the rest in our "Subḥat al-Abrār" shows that those are not by his hand. But Dr. Martin's last sentence, just quoted, though not intended to apply to these miniatures, may yet suggest the question whether they were painted by some other pupil of Sulṭān Muḥammad, such as his son, Muḥammad Beg. From ignorance of Persian I cannot answer this question, but Mr. Edward Edwards, of the British Museum, allows me to quote his opinion, formed after careful comparison of the scripts. Mr. Edwards's opinion is, so far as the scripts are concerned, that the signatures of the Nizāmī, Brit. Mus. Or. 2265, are almost certainly later attributions, and were not, as Dr. Martin holds, written by Sulṭān Muḥammad, but

that Brit. Mus. Add. 7753 was written by Sulṭān Muḥammad and that there can be very little doubt that this MS., our "Subḥat al-Abrār", is in the same handwriting. I can therefore safely ascribe the work to Sulṭān Muḥammad.

As regards the reproduction, it will be evident to all who know the brilliancy and delicate contrast of Sulṭān Muḥammad's colouring that colour-printing can only give memoranda of the original. The whole of the two pages, at their actual size, is given here in order that their margins may serve to gradate the colours of the painting itself to any mounting paper made in the west at all suitable for that purpose. It should be evident that the background against which the plane-tree, the almond-tree and the fig, the ibexes, the Chinese rocks and the Chinese clouds are silhouetted, is, in the original, gold of a tone too subtle for reproduction in colour printers' metals. Nevertheless the printers deserve praise for having succeeded so well as they have in retaining much of the original brilliance.

ART IN FRANCE



THE Salon of the Société des Artistes Français is a painful subject on which it is unnecessary to dwell at any length. As usual, the sculpture is much better than the pictures and includes several pieces of considerable interest. The pictures for the most part simply do not count; what is one to say of an exhibition that is almost entirely out of touch with contemporary life, and mainly consists of repetitions of the pictures that have been shown in the Salon for the last forty or fifty years? The Old Salon usually seems the worst that one has ever seen, but this time I think it really is the worst in my experience, so far as the painting is concerned. There are as many as ever of the huge meaningless canvases, which their authors often call decorations as an excuse for their size, but which lack decorative as all other qualities. A beautiful example is a ceiling for the Salle des Mariages of a Parisian *mairie*, in the middle of which is a newly-married couple in evening dress dancing the Tango in the skies, no doubt a symbol of eternal bliss. Many of these vast compositions lack even ordinary technical ability to an amazing extent, although the words *hors concours* on their frames show that their painters have been awarded prizes in the past. Is the Ecole des Beaux Arts no longer capable even of teaching its pupils how to draw? Such a picture as that which represents French and German officers glaring at one another across the frontier would disgrace a beginner, and these are the gentlemen who tell us that M. Henri Matisse, for instance, does not know how to draw or paint. As usual, one of the few exceptions to the general rule of banality and incompetence is M. Henri Martin,

whose large decoration for the Palais de Justice representing the craft of building, is a fine piece of work, admirably composed and painted. M. Alexis Vollen is another member of the society whose work is excellent in its way. The Americans, who usually send some of the best pictures, are less well represented this year; Mr. Max Böhm and Mr. Miller are among the most interesting. Herr Bezner did not after all send in his bust of the German Emperor.

No date has yet been announced for the opening of the Camondo collection in the Louvre, but patience will no doubt at last be rewarded. The English Arts and Crafts Exhibition at the Musée des Arts décoratifs is interesting, but I do not think that it quite appeals as a whole to French taste. The pottery seems to be among the most popular of the exhibits, but some of the furniture is good, and there is some excellent jewellery. Messrs. Levesque & Cie. are showing at their gallery in the Faubourg St. Honoré a representative collection of the work of Alessandro Magnasco, an Italian painter born at Genoa in 1667, who has hitherto been little known. He seems to have had a strangely Spanish temperament, although there is no reason to suppose that he had Spanish blood or had come under Spanish influence; there are pictures in this exhibition that recall Greco and even Goya, who was, of course, much later than Magnasco. The exhibition, which is interesting rather than attractive, reveals a personality with a very original vision and great technical ability. Perhaps the two best pictures are the *Retraites des Nonnes* and *Moines se chauffant*, both important compositions that were formerly at

Art in France

Bergamo. At M. Brunner's gallery in the rue Royale is an excellent show of pictures of Venice of the 18th and 19th centuries, lent by private collectors, on behalf of the "Fraternité Artistique". M. Jacques Blanche, who is a member of the committee that organized the exhibition, lends two excellent examples of Longhi, who is very well represented. No artist, however, is so well represented as Guardi, of whom there are fifteen paintings and seventeen water-colours and drawings, including many admirable examples. M. Edouard Kann lends a very fine and important Canaletto, by whom there are two other paintings and two sepia-drawings. Among other artists represented are Bellotto, Bonington, Boucher, Corot, the two Tiepolos and Ziem. The exhibition, which will remain open until June 20, is well worth a visit.

I ought to have mentioned sooner our new contemporary, "Art in Europe", a most useful little monthly, edited by M. Seymour de Ricci, of which the second number is now published. There are two editions, one in English and one in French. This is not a review or magazine but purely a record of news and information in regard to matters connected with art; it is well illustrated and extremely accurate, as its editor's name would lead one to expect. The publishing house of Laurens has just issued in two volumes an admirable French translation of Mr. Langton Douglas's "History of Siena", with numerous illustrations; the author has revised the original work, which was published in England some years ago, and made considerable additions to it.

Some recent sales, notably those of the collections of the late M. Roger Marx and the late M. Antony Roux, have been very instructive in regard to the commercial value of the work of certain modern artists. They showed, for instance, that the rise in price of the works of Manet, Degas, Renoir and Toulouse-Lautrec continues. In the Marx sale a pastel by Degas, *La Toilette*, which five or six years ago would have been considered dear at £1,000, fetched £4,440, and a by no means remarkable painting by Manet, *La Sultane*, £3,256. A price relatively even higher was paid at the sale of the late M. Jules Claretie's collection for a tiny pastel by Degas, measuring only about 11 by 9 ins., for which Messrs. Bernheim-Jeune gave £1,450. Although the number of pastels and drawings in the Marx collection was very large, those by the artists mentioned all fetched high prices. The modern engravings in the Marx collection also sold extremely well, especially those by Degas, Rodin, Fantin-Latour and Toulouse-Lautrec.

The Antony Roux collection contained a large number of pictures by Corot, Ziem and Gustave Moreau respectively. Of the Corots a landscape of the Italian period, the *Castle of S. Angelo*, fetched the highest price, Messrs. Knoedler giving £2,200

for it; M. Roux had bought it in the May sale in 1890 for £840, a high price at that time for an Italian Corot. This confirms what one has observed at previous sales of late, namely, that collectors are at last beginning to recognize the superiority of Corot's Italian period to that which has hitherto been the most popular and expensive; there was in the Roux sale a typical example of the latter class, *Pêcheur au bord d'un Etang*, which fetched £1,980. The pictures by Gustave Moreau, although their prices were still much in excess of their artistic value, fetched considerably less than would have been the case a few years ago, and probably less, in many cases, than M. Roux paid for them; they were as good examples as could be found of the artist. Ziem, on the contrary, showed no sign of declining in value. His *Santa Maria della Salute*, an unusually fine example, it must be said, fetched £2,800, and a Dutch landscape, *Moulins au bord de l'Escaut*, which appealed to me much more, £1,840. Some of the little pictures by Ziem were unusually good. The pictures by Alfred Stevens showed a great decline in price.

The special interest of the Roux collection was in the large number of works by Rodin that it contained. They fetched very high prices. The stone statue, *La Femme et la Fleur*, was bought by M. Schoeller for £1,496; Messrs. Knoedler gave £1,390 for the bronze *L'Homme au Serpent*, and £1,100 for the original plaster of the same. All the other bronzes by Rodin sold extremely well; the bronzes by Barye, on the other hand, fetched considerably lower prices than has been the case lately, although still substantial sums. At the Marx sale a very small marble figure of a nude woman by Rodin fetched £700. These sales are important, as no such large number of works by Rodin has ever come up for sale before, so that the prices will be a criterion in the future. It is worthy of note that the most successful sales this year have been those of modern works of art.

Mr. Hodgkins's collection of French drawings and gouaches of the 18th century sold fairly well, but those bought at the Doucet sale fetched considerably less than on that occasion, although the difference was smaller than one had expected. Very few things bought at the Doucet sale will ever again fetch the same price. Perhaps the most successful sale of old works of art at present has been that of Mlle. Della Torre's collection, which included a large number of prints; old prints seem always in demand.

Messrs. Trotti are exhibiting at their galleries in the Place Vendôme the best of the pictures from the Crespi collection at Milan, which will be sold at the Galerie Georges Petit on June 4th. The Italian schools predominate and there are many pictures that would be interesting to museums; for instance, the two exceptionally fine examples of Marco d'Oggionno, which formed a single altar-

piece and should be put together again. There is a beautiful example of Tiepolo, *The Vision of S. Anne*, the original sketch and engraving of which are also exhibited, and good pictures by Borgognone, Francia, Andrea Solario, Gianpietrino,

Canaletto and others. Two of the most interesting pictures are, of course, the *Crespi Madonna* attributed to Michelangelo and the beautiful *l'irgin of the Ave Maria* attributed to Leonardo da Vinci.

R. E. D.

NOTES

THE ARCHITECTURE AND FITTINGS OF THE BRITISH MUSEUM ADDITIONS.—Though there is much fine architecture inside the additions to the British Museum as well as outside, there are points which invite criticism. Anyone who has studied Mr. Burnet's buildings will note that when they have to be economical they are admirable (as in the Kodak Building, Kingsway), but that when they are expensive certain characteristics appear. These might be described as a habit of mixing a great many materials and a resulting confusion in the motives of the design (as in the General Assurance Offices, Aldwych). Sometimes a fine effect may be gained by these means, but in such a building as the British Museum it is not the one desired. It is sure to be restless, and results practically in tiring the visitor and fidgeting the student. The new main staircase illustrates this: it is grandiose, but not solemn. The gilt lift cage, too, is designed in a very free and elaborate manner and contrasts oddly with the prominent black iron radiator let into and forming part of the landing parapet, just where I wished to lean to view the casts scattered about the staircase, some of them, unfortunately, of inferior statues. The print room on the top floor suffers from the same restlessness. It is divided into a students' room and an exhibition room by a wooden screen rising half its height, over which any sound made in one part will penetrate to the other. The top of the screen forms a gallery, which is continued along each side of the students' room; a good idea, but carried out rather oddly. Access to it is gained by small winding staircases. These and the screen are elaborately executed in a mixture of oak and mahogany, producing a very strange effect from the exhibition room. On careful study the detail is clever and interesting, but so many cornices, balusters, and pinnacles are not required in a room devoted to quiet research. Besides, they catch dust. The tall cases in the students' room stand a foot away from the wall, leaving a long narrow space behind at the bottom of which run the heating pipes. This waste seemed to me unnecessary, and the space will be very difficult to clean. I noticed that probably owing to the use of unseasoned wood, and the proximity of the pipes, some of the shelves have warped and the basil (leather) on them has buckled; this is bad workmanship. Lastly, as regards this room, the large window at the east end opens in four small parts, in such a manner that no one could climb

outside to clean it. This criticism applies to most of the windows in the new building. Presumably they will be cleaned from hanging cradles or very long ladders. The lower panes are hinged at the bottom in the form of a hopper falling inwards, and the iron stay projects into the room inconveniently at eye-level. A general criticism of the exhibition room is that it might have been better if it had been divided into compartments—two or even three parts. As it is, all re-arrangement will have to be done while the public are present, and different sets of exhibits will be grouped in standing screens, a constant moving about of which will be tiresome and will scratch the floor. Some new screens have been designed: they are more architectural than the old ones. Their stability is increased by large gilt metal balls suspended underneath them—an amusing feature—and their appearance is enhanced by a sort of cresting perhaps intended for labels, though not used for that purpose. The room below the print room, devoted to British mediæval antiquities, is very low, rather dark, and crowded with ferro-concrete columns over a foot square. The keeper's room on the same level is encumbered with them, and his assistant's room appears quite blocked. It is difficult to believe that the construction required so many and such large supports. The great gallery on the ground floor suffers from over-lighting: the windows both rise above the ceiling level (in recesses) and come down so low as to be strongly reflected in the glass cases placed between and at right angles to them. This has an unfortunate effect on the exhibition of the Stein Turkestan collection, the dim colours of which will be hardly discernible behind the reflections from the windows, the shadows cast by the vertical bars of the cases, and the reflections from the white marble strips let into the floor. It has already been found necessary to hang green curtains over the lower part of the windows to remedy this defect. The lamps in the central nave of the gallery will probably have the same effect at night as the windows in the day. I found little to cavil at in the large new library, except a few traces of bad workmanship in the shelves. It is a very fine room, though it illustrates again the remarks at the beginning of this note. An interesting mixture of Greek and Georgian detail, and the opposition of wooden balusters and iron railings, enrich the effect at the cost of serenity.

A. S. G. B.

Notes

THE NEW LECTURER AT THE SLADE SCHOOL.—Readers of this magazine will have good reason to congratulate the London Slade students on the recent appointment of Dr. Tancred Borenius, provided—as there is no ground to fear—his academic duties do not diminish the supply of admirable papers which he has been publishing here during the last five years. The board of appointment could not have chosen better. Dr. Borenius received a sound training in the history of art not too long ago for him to have forgotten systematic principles of teaching which proved thoroughly efficient in himself. The London Slade school will justify its reputation if it yields him equally good material on which to repeat the tradition. But Dr. Borenius remains, and will probably continue to the end of his life, a patient, enthusiastic student. He will teach from the Slade chair not only in the clear terms which we read in this magazine, but by example, in the important works which result from his intelligence and his continual diligence, such as his edition of Crowe and Cavalcaselle, Sir Frederick Cook's catalogue, and those compiled for the Burlington Fine Arts Club, all of which have received here and in the pages of contemporary continental and American reviews the highest praise from eminent collaborators in the same field. Besides, being a man of humour and good humour, Dr. Borenius, not an Englishman, has become one "by adoption and grace" of manner in controversy, according to the pleasant English custom of arguing without fisticuffs. He measures rivals' work and his own with one tape, recognizes their limits and his, registers their defects politely, claims or admits priority modestly, and acknowledges generously

any previous hint at discoveries which he has perfected. His first course of Slade lectures is now in progress. Those already given are on Giotto; painters of the trecento (Masaccio and Fra Angelico); Uccello, Andrea del Castagno, Filippo Lippi and Botticelli; Piero della Francesca, Signorelli and Perugino; and Mantegna and Giovanni Bellini. Four more will be delivered in June, on Leonardo da Vinci; Michelangelo; Raphael; and Giorgione and Titian. I hope the substance of the lectures will some day be printed, for though I shall not have heard them delivered, I know from Dr. Borenius's writings already published that they will contain precise fact, acute personal observation, attractive presentment, and no platitude. x.

DARMSTADT EXHIBITION.—An interesting exhibition has just been opened in the Residenzschloss, illustrating the development of the arts and crafts in Germany, Austria and Switzerland from the close of the Thirty Years War to the end of the 18th century. This exhibition is under the personal direction of the Grand Duke Ernst Ludwig of Hesse Darmstadt, who has done so much to encourage art and artists in his own town. In order to show their appreciation of the Grand Duke's efforts, special loans have been made from the private collections of the Emperor of Austria, the German Emperor, the Grand Duke of Saxe-Weimar, the Duke of Anhalt, the Duke of Cumberland, the Prince of Waldeck and other reigning princes, besides many public and private collections in Germany, Austria and Switzerland. The exhibition will be open until the beginning of October.

AUCTIONS IN JUNE

ILLUSTRATED CATALOGUES.—*Attention is again drawn to the notice frequently printed here that catalogues must reach us before the 16th of the month before the month of sale.* We received much too late for inclusion here in May several handsome catalogues of important sales to be held during that month—for instance—from MULLER (Amsterdam), CHRISTIE (London), LAIR-DUBREUIL (Paris), HELBIG, and WEIZINGER (Munich). Comment on these is evidently now useless, since the objects are already dispersed. If catalogues are not ready in their completed form before the 16th of the month, advanced proofs of the illustrations can be sent and will receive such consideration as time allows.

SOTHEBY will sell (5 June) a collection of Japanese colour prints, including triptychs by Kiyonaga, Shunzan, Utamaro, Yeishi, Toyokuni and others; books illustrated by Utamaro; a silver-print by Sharaku and hitherto unrecorded

prints by Hiroshige; and specimens of the work of Harunobu, Koriyasai, Shuncho, Shigemasa, etc. The illustrated catalogue (2s. 6d.) gives reduced facsimiles in photogravure of some forty of the more important lots.

SOTHEBY will also sell (25, 26 June) a selection of the Earl of Pembroke's famous library at Wilton House, reckoned by Dibdin one of the oldest private collections in existence. The portion about to be sold was acquired by the eighth earl (1656–1733), "an illustrious bibliomaniac, a patron of poor scholars, and a connoisseur of everything the most precious and rare in the book way". There are 211 lots, all consisting of single works. Six are illustrated by one or more specimen pages; (No. 13) the 1st xylographic edition of the "Ars moriendi"; (35) the 1st edition of "Cæsar, opera omnia"; (87) Durandus "Rationale", 6 October, 1459; (109) Horæ, B.M.V., 15th-century French, very elaborately illuminated; (135) Macrobius

1472, with very fine renaissance decoration; (184) "Speculum humanæ salvationis", known as the 2nd Dutch edition. The right of sale by private contract before the date of the auction is reserved.

ANDRÉ DESROUGES (Hôtel Drouot, Paris) will sell (3-6 June) an important collection, mainly French, of architectural books and ornaments for household decoration with 15th-18th century illustrated books, designs and prints. The collection is fully illustrated. The 15th-16th century Italian books with woodcuts seem of special interest. The designs and prints are on view at 2 rue des Beaux-arts.

LAIR-DUBREUIL (Galerie Georges Petit, 8 rue de Sèze, Paris) will sell (4 June) the Italian, Spanish, German, Flemish and Dutch old masters of the Crespi Gallery, Milan. The catalogue is very well reproduced with many collotype illustrations. The preface giving a history of the gallery and descriptions of the pictures is interestingly written. Among the Italian schools no. 6, 11, 18, 32, 41, 48, 61, and among others 95, 93, 91, 65, 66 will attract especial attention. The three great pictures, Corregio's *Nativity*, Titian's *Schiavona* and Domenico Morone's *Street Fight* are no longer in the collection, but it will still interest all serious collectors, for a collection so carefully formed with the aid of such famous experts seldom comes into the market.

RUSSIAN PERIODICALS

STARÏE GODÏ. October 1913.

M. POLOVTZOV contributes an article on Moslem art, and describes the forms of its expression in various countries. He recognises as original only two movements, the Arabian and the Persian, considering the Moslem Turkish and Indian arts imitative and reflecting several cross-influences. An interesting reference is made to the so-called "Polish" carpets of Persian design, the origin of which is generally believed to be in Poland. M. Polovtsov inclines to regard them as imported from Persia, where the makers may have been persecuted in one of the outbursts of fanaticism frequent in the 17th century. Referring to the Damascus and Rodosos china, and Dr. Martin's contention that no such china was ever produced in Damascus, M. Polovtsov recounts his discoveries in Damascus where he found in three places ruins of potters' furnaces and fragments of china pottery with the 17th-century glaze, lying near. —The attribution to Leonardo da Vinci of the "Bénois Madonna," now in the Hermitage, is discussed by M. VICTOR SEREDA. To the arguments already advanced by Messrs. E. von Liphart, H. Cook, Sir S. Colvin and Dr. G. Gronau (the last three in *The Burlington Magazine*) M. Sereda adds some new considerations based upon an analysis of the two drawings by Leonardo (British Museum, 1856—6—21—1). M. Sereda attaches particular importance in one of the drawings to a window and a semi-oval frame resembling those in the Benois picture. —M. STOLPIANSKY continues his notes on the trade in art-works in old St. Petersburg. —M. A. T. records his discovery in the Winter Palace collection of a picture by Gerrit van Hees, the Dutch landscape-painter of the 17th-century, by whom only four works are known, as catalogued by Dr. A. Bredius. After some little cleaning the name of the artist and date (1650) clearly appeared. The picture is catalogued in the collection of Catherine II, where it is ascribed to "Guillaume de Heus" and, for the figures, to Isaac von Ostade. As Isaac von Ostade died the year before the date of the picture, M. A. T. thinks that the figures were painted by Adrian von Ostade, to whom Dr. Bredius ascribes

LAIR-DUBREUIL (but at the Hôtel Drouot) will also sell (6 June) a further selection of pictures of the Crespi Gallery, illustrated in a second catalogue. The selection includes interesting works.

LAIR-DUBREUIL (Hôtel Drouot) will sell (9-11 June) the first part of the Marquis de Biron's collection comprising 400 lots of drawings, pastels, paintings and sculptures, principally 18th-century French, with 18th-century and First-Empire ornaments, furniture, bronzes and carvings. The handsome catalogue contains over 100 illustrations.

LAIR-DUBREUIL (Galerie Georges Petit) will sell (15 June) 29 old masters belonging to Mr. C. Fairfax Murray, many of them well known by exhibition. Nearly all are well illustrated in heliotypes by Braun. Antonello da Messina, Bellini, Botticelli, Boucher, Brouwer, Dürer, Gainsborough, Antonio Moro, Hans Muech, Andrea Solario, Rembrandt, Reynolds, and Van Dyck are all represented.

WILSON AND GRAY will sell (11, 12 June) for Mr. A. Locke-Radford the contents of Bovey House, Beer, Seaton, Devon, consisting of antique furniture and glass and other decorative objects, with some pictures and engravings. An interesting group of glass is illustrated, together with various pieces of furniture occupying 5 pages, and a "royal oak" picture.

the figures in van Hees's picture in the Rennes museum. — M. A. ROSTISLAVOV chronicles the donation of the Likhatchev collection of icons to the Russian Museum of Alexander III by the present Tsar. The collection comprises 1,497 icons, now added to nearly 1,700 previously belonging to the Museum. The Tsar has also allowed 30,000 roubles annually to this department for further acquisitions. Other private donors have contributed considerable sums for building a special hall and for the official publication of the icons.

November. —M. ALEXANDER BENOIS, the most authoritative of Russian critics and historians of art, and an eminent painter, writes the first article of a series on Russian collections of drawings. He complains that even in the best European galleries little attention is paid to drawings, which are far less represented than works in any other medium and the least of all studied. Reviewing the collection of M. Iaremitch, the editor of the "Iskusstvo", and a well-known painter, he emphasizes its especial value as being compiled with exceptional discretion and understanding. Amongst the Italian drawings M. Benois notes two sheets by Baldassare Peruzzi, formerly in the Crozat's collection, *The Adoration of the Shepherds* (a fragment; the cartoon of it is in London) and *Andromeda*; *Jonah*, by Giulio Romano; Parmegianino (four), Taddeo and Federigo Zuccaro (two of great beauty), Domenico Compagnola (*The Culture of Silkworms*), Palma Giovine, Lucas Cambiaso (in whose methods M. Benois sees the germ of modern cubism), Agostino Carracci (two), Stephano Della Bella, Salvator Rosa, Guercino, and several 18th-century drawings, including some by Tiepolo (Giovanni and his son Domenico), Sebastiano Ricci and Guardi. The French section is represented by Jacques Goujon, Jean Dominique, Nicolas Verdier, Toveau, Belange, Blanchard, Belle, Sebastien Bourdon (nearly all these masters being undeservedly forgotten), also Callot, Poussin and Lebrun. Of the 18th century are Fragonard (a woman's portrait, probably the artist's wife, and five others passed as genuine by M. Benois), Watteau, Boucher, Greuze and Hubert Robert (six drawings), and a great

Russian Periodicals

many others. The Dutch and Flemish are not so well represented, but there is a very fine series by Abr. Bloemaert, drawings by W. Buytenwech, Jan Lijken, Rembrandt (*Landscape*, in the authenticity of which M. Benois is firmly convinced), A. van Dyck (*Marquis de Santa Croce*). The Swiss draughtsman, Mathias Merian, has in the collection a series of biblical drawings highly praised by M. Benois. —The other articles include BARON A. DE FOELKERSAM's, on the application to art of "galuchat", and —M. STOLPIANSKY's concluding contribution on the art trade in old St. Petersburg.

December.—M. G. GALASSI writes on the early works of Raphael, recently discovered by Sig. Adolfo Venturi. These include: *The Coronation of S. Nicholas of Tolentino* (Naples), *The Entombment*, the fresco *The Prophets and Sibyls*, and the *Fortitude*, by Perugino (the last three in Perugia). The author fully agrees with the attribution made by Sig. Venturi. —M. S. TROINITZKY describes the china snuff-boxes in the Hermitage. The greater part of them were made by the Russian Imperial China Factory in the fifties of the 18th century. They are of various shapes, but those imitating parcels ("packet snuff boxes") were particularly fashionable. The first Russian painters of such boxes were Ivan Tchorny and his son Andreas, both serfs of Count Sheremetiev. M. Troinitzky exhaustively describes and reproduces 39 boxes of the Imperial China Factory, 14 of the Meissen Factory, and several others made in Austria, Germany, France, Italy and England. —M. A. AXISIMOV describes the new frescoes discovered in the churches of Novgorod and referred to the 14th century. The work of restoration, in which the author himself took part, was unfortunately greatly hampered by bureaucratic interference which in one case prevented all but a small part of the work being carried out, and in the other case, employed very faulty methods of treatment resulting in the destruction of the frescoes. However, some of the discoveries actually made prove to be of great interest. In the Church of the Nativity M. Anisimov successfully removed whitewash and plaster from some parts of the frescoes, and disclosed (1) figures of Apostles in an *Assumption*; the two heads of whom, as can be seen in the reproduction, are singularly expressive and indeed classic in character; (2) *The Archangel Gabriel* powerfully drawn; (3) *Solomon and David*, on the pillars; and (4) three other figures in other parts of the church. The frescoes are characterized by purity of tone and definiteness of treatment. The paintings so far discovered in the Church of the Transfiguration have suffered considerably from the amateurish treatment of the first restorers, but promise very interesting results, now that the work is in proper hands. They are specially interesting because the old chronicles credit Theophanes the Greek with painting this church, while the paintings just discovered are of widely varying styles. The problem of authorship thus becomes still more perplexing, and the question of the influence of Italo-Greek icon-painting on the Russian all the more complicated.

January, 1914.—The life and work of Anton Lossenko, the Russian painter of the time of Catherine II, are described by M. SERGIUS ERNST. Of peasant birth, Lossenko began his career as a Court chorister, and on losing his voice was apprenticed to Ivan Argounov, the well-known artist, to study painting. He proved a capable student, and after joining the newly-founded Academy of Arts, he spent about nine years in Paris and Rome on a government pension. On returning to Russia in 1769 he rapidly became an academician and professor, and finally director of the Academy, dying soon afterwards at the age of thirty-six. In his official productions, numerous works prized in Russia and France, he faithfully followed the canons of the French academic art of the period. They are distinguished by considerable brilliance and skill of execution, although theatrical and artificial in their subject and setting. But in his portraits and nude studies he shows remarkable feeling for the subtleties of the human form. His portrait of Mme. Khliustine is particularly striking for its refinement and the atmosphere of hidden mystery it creates. —BARON N. WRANGELL reviews the collection of Spanish paintings in the Hermitage, and suggests a number of new attributions. The collection is very rich in Murillos; other first-class Spanish masters are not nearly so well represented (there is only one El Greco and no Goya), but secondary painters are present in sufficient numbers. The new Hermitage catalogue has been considerably revised under suggestions made by Dr. von Loga and Prof. Tormo, but Baron Wrangell holds that it still abounds

with inaccurate attributions. For instance (1) that *The Laughing Boy* attributed to Velazquez is by Nuñez de Villavicencio, whose picture, *The Boys Playing with Dice*, in the Prado, it greatly resembles; (2) that *The Annunciation* (Juan Villoldo) is by V. Carducci, the author of the variant of this picture in the Escorial (Capella Capitulare); (3) that *The Infant Christ and S. John* (A. Cano) is by A. Escalante, whose picture in Valencia and the Prado it resembles; (4) that the *S. Damian*, attributed in the old catalogue to Careno de Miranda and by Prof. Tormo and Dr. von Loga to the school of Cano, is more probably by J. Antolinez (cf. his *S. Mary Magdalene* in the Prado); and that the portrait of the poet, Ersillay Zuñiga, hitherto universally accepted as the work of El Greco, is probably by some Venetian pupil of Tintoretto—an opinion also shared by Sr. A. de Beruete. —M. IAREMITCH writes on the exhibition of the illuminated MSS. of the 13th-16th centuries, in the Imperial Public Library, St. Petersburg. The collection is of exceptional artistic value. The bulk of it was presented by P. Doubrovsky, who devoted the whole of his life, while abroad in the diplomatic service during the reign of Catherine II, to collecting illuminated MSS. M. Iaremitch refutes the current story (repeated by Marmie in 1842) that Doubrovsky collected his treasures by robbing palaces and convents during the time of the Terror, as he is known to have left France before 1793. The MSS. now exhibited include several illuminated by Jean Fouquet and by some of his followers. The Italian MSS. are not so numerous, but are also very valuable. In one of them is a fine portrait of Petrarch, and in another one of Boccaccio. —MM. TCHENEBERS and LOUKOMSKY review respectively the exhibition of drawings of the French classical and Empire period in Baron Stieglitz's Museum, St. Petersburg, and the historical architectural exhibition in Moscow.

February.—M. NERADOVSKY chronicles the new acquisitions of the Russian Museum of Alexander III. Chief amongst them is the portrait of Princess Galitzin by Levitzky, the great Russian 18th-century master. The portrait is now before the public for the first time, and proves to be one of the highest achievements of Levitzky's genius. It was presented to the Museum by a member of the princess's family. Two other portraits by Levitzky have been also acquired, viz: the *Bilibins*, father and son, but as they are the work of the artist's old age they are not distinguished by the vigour and acuteness of expression of the *Princess Galitzin*. The other acquisitions include a portrait by Ivan Argounov, and a very interesting interior by some unknown pupil of Venetianov. —M. DENIS ROCHE, who has recently published "*Le Mobilier Français en Russie*," contributes an article on Pierre Alexandre Parisot, the French artist of the end of the 18th century, who left France on account of the Revolution and spent most of his life in Moscow, making his living as a portrait painter and a private drawing-master. M. Roche recounts the artist's troubled and penurious life and points out how unjust is the oblivion of his works. Parisot left numerous pictures of classical and "Russian" subjects, but particularly excels in his drawings. —BARON A. DE FOELKERSAM continues his articles on the application to art of various materials, dealing here with coral. Some splendid specimens of coral-work in Baron Stieglitz's museum are reproduced. —M. W. STCHAVINSKY, in an article on "*The Profile of Peter the Great*," endeavours to prove that the profile drawing by J. van Douwen in the Munich Pinakothek represents the Tsar. He supports his contention by comparing it with the plaster life-mask of Peter, to which it bears a very close resemblance, and with the portrait by Tannauer. Though no exact data are available as to whether van Douwen ever met Peter, M. Stchavinsky contends that this was very probable, as van Douwen was painting royal personages at various courts at the time of Peter's visits to the west. The attribution, if proved correct, would be very important, as few authentic portraits of Peter have been preserved. An interesting story is related of how Queen Mary secured a portrait of Peter at his first visit to England in 1697. —M. MAKARENKO reviews the archaeological discoveries in Southern Russia during 1913. The yield of that year was exceptionally rich. The principal item was the barrow of Solokha in the Government of Taurida, containing the remarkable comb of the 4th century B.C., which has been published throughout Europe. Excavations in Olbia and on the adjoining island of Beresan have also brought to light a considerable number of gold ornaments, terracottas, etc. Especially valuable is the great vase in

the Milesian style, painted with three rows of animals. This is the only specimen in Russia of so large a vase with so many rows of drawings.

March.—M. SERGIUS ERNST devotes some pages to the drawings of Prince G. Gagarin, who lived during the first half of last century.—M. LENZ, continuing his papers on the weapons of historical personages, deals in this number (1) with the coronation sword of the Polish kings, now in the Hermitage, and formerly called the sword of King James Sobiesky, but now acknowledged as only an old copy, and (2) with the papal sword presented by Innocent XI to John Sobiesky III in 1686.—M. GEORGE LOUKOMSKY publishes a letter by Count Alexis Rasoumovsky, which throws new light on the private affairs of his father, the great Catherinian noble, the last viceroy of Ukraine, and the generous patron of the arts, for whom Charles Cameron, the eminent Scottish architect, built a palace in his residential town of Batourin.—The silver finds of the Scythian barrow of Solokha are described by their discoverer, Prof. N. VESSELOVSKY. The barrow was, fortunately, not ransacked by grave-diggers, as most of the other barrows were; it took about two years to get access to its principal chamber. The principal find was the magnificent silver vase, 15 x 19 cm. in its greatest diameter, covered with an embossed design of a lion-hunt. The workmanship of the design is very fine throughout, and the composition of the figures and their outlines show great artistic feeling. The form of the other silver vessel is globular, with a short neck. It is 11 cm. high and 7 cm. wide in the neck. The design consists of two similar pairs of sphinxes facing each other, holding up their paws toward a lotus-like flower, which stands between them. The design is somewhat crude, but the modelling powerful. The third silver vessel is a cup with a handle and a foot. Its body is covered with an engraved design, divided into two parts by Ionic columns. There are eight figures, four on each side, representing women dancing and playing, two of which are much mutilated. Four other silver vessels were found in the barrow, but these have no ornamentation.—M. STCHAVINSKY contributes a note on the late P. P. Semenov of Tian-Shian, the famous geographer, who was also a great student of art. His last work, completed with the exception of a general introduction, was a capital history of Dutch and Flemish art. During his lifetime the deceased wrote a number of erudite articles on the subject, and gathered one of the best private collections of Dutch and Flemish paintings in Europe. This collection, comprising 720 pictures, has now been acquired by the Hermitage, which thus becomes the possessor of the most representative collection in Europe.—M. W. NORBERT writes on the Berlin exhibition of the pictures by Alessandro Magnasco.

APOLLO. No. 10, 1913.

M. VSEVOLOD DMITRIEV contributes the principal article of the number, dealing with the work of Nicolas Gay (or Guee), the religious painter of the second half of last century. The article is remarkable for the change of attitude towards the artist, who has hitherto been always reproached with a lack of purely artistic qualities in his paintings and who is now acclaimed by M. Dmitriev as a genius seeking a "living form" for his religious fervour. The change is largely due to the new interest taken in Russia in the ancient icon-painting, which marks a reversal from pure æstheticism to idealism in art.—The latter aspect of art is also discussed in an article by M. N. POUNIN, "The Paths of Modern Art and Russian Icon-Painting." M. Pounin considers symbolism the most distinct and important feature of ancient Russian art, but this symbolism differs greatly from the symbolism of modern artists. The first was an outcome of creative activity tuned in entire accord with the notions and range of experiences common to the mass of the people. Symbols were taken from life just as they were conceived by the majority. In our time, however, the artist has recourse to symbols simply because he cannot express himself in the commonly accepted forms of the known world. With the help of his imagination he creates images which are hardly intelligible to anyone but himself. The combination of symbolism and subjectivism thus produces a deadly effect on the growth of art. Another distinct feature of icons is their spiritual element. On the analogy of colour, M. Pounin attempts to describe the formal and the non-formal, the spiritual attitude towards art. In the icons, colour was used to convey direct a certain spiritual message. The instructions left by

some of the old icon-painters disclose what importance was attached to the use of various shades of colour in painting different figures. On the other hand, in modern art the use of colour is principally formal. It is concerned only with physiological sensations, in which field formalism leads of necessity to individualism, since the mass of the people are unable to understand and appreciate the subtleties of colour-schemes, thus leaving the artist himself perhaps their only competent judge.—Van Goch's letters to E. Bernares are concluded.—M. LOUKOMSKY reviews the exhibitions of architectural designs in the Academy and the "Mir Iskusstva," particularly welcoming the school of Prof. L. Benois, which shows the highest perception of the traditions of classical architecture, and abounds with artists of great promise.—M. E. P. contributes a note on the works of Albert Benars.

No. 1-2. 1914.—This is a double number, devoted chiefly to the description of M. Sergius Stchoukin's collection of modern French paintings. The principal article is by M. J. TUGENDHOLD, who deals with the history of French art as represented in this Moscow collection. Four brothers of M. Sergius Stchoukin also possess separate collections (1) of Spanish art (including works by Goya, El Greco, and Zurbaran); (2) French and Dutch art of the 17th and 18th centuries; (3) old silver; and (4) ancient Russian art. The collection of modern French art is particularly representative of the post-impressionist movement, and may be regarded as unique in Europe. A catalogue accompanies the article.—M. SILLARTE writes on the Paris Salon d'Automnes, and M. GEORGE TCHOULKOV on modern French art.—M. BORIS ANREP contributes a very informing article on the technique of painting.

No. 3.—The art of N. Tchourlianis, who died a few years ago, forms the subject of articles by MM. VIATCHESLAV IVANOV and VALERIAN TCHOUDOVSKY, who attempt to interpret the artist's complex symbolism.

THE RUSSIAN BIBLIOPHILE, No. 1, 1914.

The centenary of the birth of Tarass Shevtchenko, the great national poet of Ukraine, has revived interest in his work. M. K. SHIROTZKY relates the history of his apprenticeship and analyses his paintings and etchings. Born a serf, Shevtchenko suffered many hardships before certain friendly artists took interest in his early work, helped him to join the Academy, and eventually obtained his liberation from serfdom. He became a pupil and assistant of Karl Brullov, whose influence was very marked on the works of his first period. His portraits of this time are of special interest. His banishment to the east of Russia, for political reasons, hampered his artistic work, but directed him towards a realistic presentment of popular themes combined with strong religious feeling. His eagerness to popularize art induced him during the last few years of his life to produce engravings and etchings, of which he left about 40, most of them copies.

No. 2.—The library of Count Stroganov, since 1880 in the possession of the University of Tomsk, is described. Amongst the works of greater interest the following may be noted: (1) "Les amours pastorales de Daphnis et Chloe", Paris, 1787-88, contains 29 drawings engraved by Martini and coloured in gouache by hand. (2) "Les aventures de Télémaque", 1773, containing 72 engravings and 10 original wash drawings by Monnet. (3) "Lucrèce, De la nature des choses", 1794, with seven original drawings by Monnet and all the engravings in three states; is considered unique. (4) "Rignard, Jean-François. Oeuvres", with twelve original drawings by Boril and Bornit and accompanying prints on silk. (5) Worlidge's "Gems", Vol. II, Londres, 1768, containing 76 engravings printed on silk. The collection also has several old MSS., such as a Bible of the 11th-12th century, a New Testament of the 13th-14th century, and others.—M. V. ROJDESTVENSKY discusses the catalogue of prints in the collection of M. A. V. Morosov.—M. A. SELIVANOV describes some of the specimens in his own collection of rare books.

No. 3.—M. SERGIUS ERNST writes on "The Journal of Fine Arts", which was published in St. Petersburg 1823-25.—Under the title of "War and Military Life in the Works of Callot and his Contemporaries", M. A. D. BOUTOVSKY describes the etchings of Jacques Callot, Stephano Della Bella, Abraham Bosse, Salvator Rosa, and others. The knowledge of military science shown by Callot in his etchings, M. Boutovsky suggests was principally derived from Johan Jacob's work, known under the name of "The Military Code of Moritz of Nassau". Callot

Russian Periodicals

was too skilful an artist to copy, but his arrangements of soldiers in active operations and many other details conform strictly to the rules laid down in the code. The plans of sieges by Della Bella do not show the same knowledge of military matters as Callot's, though in his smaller etchings he comes nearer to Callot's standard. Bosse's military etchings, such as sieges, are comparatively weak; his drawings of the Royal

Guards are his best works; the contrast of his gorgeous soldiers with Callot's and Della Bella's show how differently he regarded the army and its affairs. M. Boutovsky is inclined to detect in a great degree the influence of Callot and Della Bella in the works of Jacques Courtois (Bourguignon), who is credited with being the painter of military figures in Claude Lorrain's works. A. B.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

ALCAN, Paris.

Hokousai, by Henri Focillon, with 24 illustrations. 3 fr. 50.

ARTARIA, Vienna.

Die Wiener-Porzellan Sammlung Karl Mayer, Katalog und historische Einleitung; von J. Folnesics, erste Vize-direktor des K.K. Oesterreichischen Museums für Kunst und Industrie, mit 86 Taf. [Subscription, leather-bound, K. 100.]

A very handsomely produced volume, strongly bound in leather, printed on hand-made paper, with 300 illustrations, 10 colour heliotypes, 10 colour autotypes, 60 collotypes.

CASELL, London.

Brush and Pencil Notes in Landscape; Sir Alfred East, R.A.; 59 reproductions (30 in colour) from his sketchbook, with a note by him on landscape painting, and an introductory appreciation of him, by Edwin Bale, R.I. 10s. 6d. net.

Royal Academy Pictures and Sculptures, 1914, 3s. net (also in 5 parts, 7d. each, or in cloth, gilt top, 5s. net).

156 pages of reproductions in half-tone of works by such exhibitors who consent to reproduction in this now well-known annual brochure.

CASSIRER, Berlin (Deutscher Verein für Kunstwissenschaft).

Goldschmidt (A.). Die Elfenbeinskulpturen aus der Zeit der karolingischen und sächsischen Kaiser; 1 B., vollständig in 2 Bänden mit 85 Lichtdrucktafeln. [Subscription prices: half bound, M. 165; loose in portfolio, M. 150.]

CLARENDON PRESS, Oxford.

Plague and Pestilence in Literature and Art, by Raymond Crawfurd (with illustrations). 12s. 6d. net.

COLUMBIA UNIVERSITY PRESS, New York (Milford, London).

A Catalogue of the collection of Persian Manuscripts, including also some Turkish and Arabic, presented to the Metropolitan Museum of Art, New York, by Alexander Smith Cochran; by A. V. W. Jackson and A. Yohannan. 6s. 6d. net.

DULWICH COLLEGE.

A descriptive and historical catalogue of the pictures in the Gallery of Dulwich College; 1s.

FIGUIERE, Paris.

Mercereau (A.). La paix aimée et le problème d'Alsace dans l'opinion des nouvelles générations françaises. 2 fr. 50.

Publications quite unconnected with the material arts cannot be reviewed in these pages.

HAGERUP, Copenhagen.

Frederiksborg, udgivet af det Nationalhistoriske Museum; II, Slottets historie, af Francis Beckett [illustrated, with résumés in French and German], 25 kr.

HOEPLI, Milan.

Rivoira (G. T.). Architettura Musulmana, sue origini e suo sviluppo; con 341 incisioni intercalate nel testo ed una tavola fuori testo.

The author and his works are too well known in England to require recommendation. An English translation made by Mr. G. M. Rushforth will be published shortly.

JOHN SMITH, Glasgow.

Hewison (J. K.). The Runic roods of Ruthwell and Bewcastle, with a short history of the cross and crucifix in Scotland, illustrated, £1 net.

LEE WARNER, London.

Joyce (T. A.). Mexican Archaeology, an introduction to the archaeology of the Mexican and Mayan civilization of pre-Spanish America; with colour-frontispiece, 28 half-tone plates, many line illustrations, and a map. ("Handbooks to Ancient Civilizations Series"). 12s. 6d. net.

The 4th work of a very good series, of which a 5th is announced for the autumn.

An Incarnation of the Snow, by F. W. Bain, Vol. VII. ("The Indian Stories of F. W. Bain in 10 vols.") Edition limited

to 500 sets printed on paper; boards £6 net per set; natural-grain parchment £10 net per set.

Gai Juli Caesaris et Auli Hirti Commentarii rerum in Gallia gestarum ex recensione T. Rice Holmes. Edition limited to 525 copies (500 for sale). Boards, £1 1s. net; 12 copies printed on vellum (10 for sale), £21 net.

The fifth of this fine edition of the Latin classics, called the Riccardi Press Books.

LUZAC, London.

Visvakarmā: examples of Indian architecture, sculpture, painting, handicraft, chosen by Ananda K. Coomaraswamy, D.Sc. 1st series: 100 examples of Indian sculpture. Part VII. 2s. 6d.

MACLEHOSE, Glasgow.

Heraldry in Scotland, including a recension of "The Law and Practice of Heraldry in Scotland" by the late George Seton, advocate; by J. H. Stevenson, advocate, unicorn pursuivant [illustrated], £4 4s.

An authoritative work on the subject, in 2 very well-produced volumes.

METHUEN, London.

Clay (R. M.). The Hermits and Anchorites of England, with 54 illustrations. ("The Antiquary's Books"). 7s. 6d. net.

MURRAY, London.

The inner life of the Royal Academy, by G. D. Leslie, R.A. 10s. 6d. net.

PIPER (R.), Munich.

Paul Cezanne, Mappe, 54 Abbild., M. 3. Van Gogh, Mappe, 15 Abbild., M. 3. Paul Gauguin, Mappe, 60 Abbild., M. 4.

SAMPSON LOW, MARSTON, London.

The China Collector's pocket companion, by Mrs. Bury Palliser, a new and cheaper edition. 2s. 6d. net.

The authoress has already obtained her audience, which will no doubt welcome a more portable edition of her book.

SEDELMAYER, Paris.

Sedelmeyer (C.). M. von Munkacsy, sein Leben und seine künstlerische Entwicklung (with many illustrations).

SIDGWICK & JACKSON, London.

A descriptive catalogue of the library of Samuel Pepys. Part I, Tanner (J. R.), "Sea" manuscripts. Part II, Duff (E. G.), General Introduction and early printed books to 1558. 7s. 6d. net.

TRADE CATALOGUES, &c.—Frost & Reed, Ltd., London. Catalogue of etchings, engravings, and colour prints.—Jos. Baer & Co. (Frankfurt). Catalogue 624, Books on Fine Arts, Pt. II.—Rosenthal (München). Kat. LXIX, Illustrierte Bücher des 15. bis 19. Jahrh., IV (Lullus—Passio), mit 86 Abbild.

PERIODICALS.—Apollon (St. Petersburg), 1914, 3.—L'Arte, May.—Art in Europe, No. 2.—Boston, Museum of Fine Arts Bulletin, No. 69.—Bulletin of the Pennsylvania Museum, April.—Der Cicerone, April, May.—The Dial, May.—Fine Arts Trade Journal, April.—Gazette des Beaux-Arts, with Chronique des Arts, 16, 17, 18, 19.—[Jahrbuch der Kgl. preussischen Kunstsammlungen] Amliche Berichte, No. 8.—The Kokka, No. 286.—Die Kunst, May.—Onze Kunst, May.—Madonna Verona, Fasc. 29.—Monatshefte für Kunstwissenschaft, May.—Print-Collectors' Quarterly, April.—Quarterly Review, April.—Readers' Guide to Periodical Literature Supplement, No. 4.—Repertoire d'art et d'archéologie, Fasc. 19.—Repertorium für Kunstwissenschaft, B. XXXVII, Heft 1.—Revue de l'art, No. 206, with Bulletin de l'art, 621, 622, 623, 624.—Russkiy Bibliophil (St. Petersburg), III.—Studien und Skizzen zur Gemäldekunde, v u. vi Lieft.



(A) A GARDEN SCENE, BY PIETER DE HOOCH. (H.M. THE KING, WINDSOR CASTLE)

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXVIII BY LIONEL CUST

TWO PAINTINGS BY PIETER DE HOOCH

PIETER DE HOOCH, or D'Hooch, is a painter so highly esteemed in these days, and the two paintings by him in the royal collection at Buckingham Palace rank so high in the list of his works, that it is worth while to call attention to two other paintings in the royal collection which can be attributed to him with some certainty. Among the valuable paintings of the Dutch school purchased by the Prince Regent was one acquired in 1816 as "A Garden Scene by Pieter de Hooge". This painting remained for very many years secluded in one of the private apartments at Windsor Castle and thus escaped attention until the accession of King Edward VII. It was then placed in a more prominent place and selected for reproduction in the large work on the paintings at Windsor Castle issued by the Fine Arts Publishing Company.

This painting [PLATE I, A] which is on canvas measuring $23\frac{3}{8} \times 29\frac{1}{8}$ in. shows a formal Dutch garden at a country residence. In the centre of the garden is a copy of the statue known as the "Borghese Gladiator", now in the Louvre. On the left is a high square-clipped yew, or box, hedge, before which on the path in the left-hand corner is a group of four ladies and gentlemen in polite conversation. Behind are the trees of an orchard or wood, and the corner of the house is seen on the right. Although Pieter de Hooch did not often paint subjects *en plein air*, there are sufficient examples to show that the question of sunlight and other gradations of light were of as much interest to him in the open as in connexion with buildings. The execution of the Windsor painting is quite worthy of De Hooch. It is interesting, moreover, to note that the same group of gentlefolk occur in a painting of *A Music Party on a Terrace*, which was lately in the Borden collection at New York [PLATE II, B]. The house, trees and hedges in the background of this picture suggest that this and the Windsor painting were commissions to Pieter de Hooch from the same family, and from the style of painting probably soon after the painter's removal from Delft to Amsterdam, and his adoption as a fashionable painter.

The Borden painting is also connected with another painting by Pieter de Hooch in the royal collection at Hampton Court Palace [PLATE II, C]. This painting is duly catalogued and accepted as genuine by Dr. C. Hofstede de Groot, but does not appear to have been published before. It represents, again, *A Music Party* within a room, and the table-cloth depicted is the same as that in the Borden painting. The same dog occurs also in both these paintings, which belong to the same period, that of De Hooch's early time at Amsterdam, before his art began to show signs of looseness and decay.

It is curious that in the case of so remarkable a painter, whose works have always been so highly esteemed, so little should be known of his life. Such details as are known were collected and published with an authoritative catalogue of the paintings by or attributed to De Hooch in the new edition of Smith's "Catalogue Raisonné of Dutch Painters" (Vol. 1), now in course of editing by Dr. C. Hofstede de Groot. The Windsor painting is not, however, included in this catalogue.

Since the publication of Dr. Hofstede de Groot's catalogue the valuable series of monographs in course of issue by Messrs. Van Oest at Brussels has been increased by a very interesting study of Pieter de Hooch by M. De Rudder. Up to quite recent days very little had been known about the life of this painter, but the researches of M. Haverkorn van Rijsewijk, Dr. Bredius, and others have elucidated certain facts about him, though some mystery still remains. We know now that Pieter de Hooch was born at Rotterdam in 1629, and was the son of a mason, Hendrik Hendrikz de Hoogh, and Annetje Pieters, his first wife, a midwife by profession. He seems to have visited Amsterdam in his youth, when he may have seen and known Rembrandt, but in 1653 he was settled at Delft. It is difficult to explain the affinity between the works of Johannes Vermeer and Pieter de Hooch except on the assumption that they were both pupils of Carel Fabritius at Delft, which painter perished in the great explosion at Delft on October 12, 1654, a view of which, painted by De Hooch, was shown at the winter exhibition at the Royal Academy in 1902. Probably the school, or atelier, of Fabritius continued after his death, and was also attended by Jacob Ochterveldt and others. It is as difficult to dissociate the early work of Pieter de Hooch from that of Vermeer as it is to understand why the paintings of the latter artist should have been less esteemed by connoisseurs up to a certain date than those by De Hooch. The picture of *A Woman Weighing Gold*, now in the Kaiser-Friedrich Museum at Berlin, would be attributed at first sight to Vermeer rather than to De Hooch, especially if it be accepted that the painting of *The Guard*, in the Borghese collection at Rome, with its reminiscence of Fabritius, is an early work of Pieter de Hooch. It is also difficult to explain, why, during his residence at Delft up to the year 1667, Pieter de Hooch remained for so many years apparently the domestic servant of one Justus de la Grange, an amateur, who was always in debt himself, and yet seems to have had a control over De Hooch's work during the best period of the painter's life. This servitude came to an end in 1662, and in 1667, after the death of his wife, Pieter de Hooch migrated to Amsterdam, where he lived for another ten years, the actual date of his death not being known.

Notes on Pictures in the Royal Collections

M. De Rudder discourses pleasantly about the paintings of the two periods. Those of the Delft period show the painter at his best; then he reaches a height unattained by any other painter except Vermeer. It seems unlikely that paintings of this period should remain to be discovered, as their value was so quickly recognized. After his removal to Amsterdam the genius of De Hooch shows signs of flagging. Possibly the easy and indifferent patronage of fashionable society weakened the earnestness and sincerity of his work, and led him to rely upon a system of formulas which become monotonous in repetition. The paintings also tend to be very unequal in merit, some showing the painter's former skill, others, the genuineness of which cannot be doubted, failings

which one would rather attribute to a pupil or imitator.

M. De Rudder gives a list of these paintings by De Hooch which in his catalogue Dr. Hofstede de Groot considered to be genuine. He does not, however, include the attractive painting of *The Children with Golf Clubs*, catalogued by Dr. De Groot, and lately exhibited by the Hon. Mrs. Ronald Greville at the Grosvenor Gallery. The painting at Hampton Court Palace of *A Music Party* is accepted by Dr. De Groot and included by M. De Rudder in his list. A reproduction of the Borden painting is included in M. De Rudder's book.¹

¹ *Pieter de Hooch*, par Arthur de Rudder. Collection des Grands Artistes de Pays-Bas. Brussels (Van Oest). 1914.

THE PART OF SUGER IN THE CREATION OF MEDIÆVAL ICONOGRAPHY

BY W. R. LETHABY

UNDER this title M. Émile Mâle, whose delightful "Religious Art of France in the 13th Century" has so recently appeared in English, is publishing some most important articles in the "Revue de l'art ancien et moderne". He points out that in the stained glass and goldsmith's work of the wonderful abbey church built by Suger at St. Denis from 1140 we find a great outburst of symbolism—a symbolism which, he says, had been common in earlier days, but had been dormant for centuries when the abbot of St. Denis revived it in his splendid new church, the first blossom of the Gothic age. The author shows that goldsmiths and enamellers of the Lorraine school, including the great Godefroy de Claire, were attracted to work at St. Denis, but he attributes the new departure in art to the mind and will of Suger himself.

If I may venture to speak of it, I had been interested in this same problem some years since, and in a little book called by the big title "Architecture" I made the claim that Godefroy de Claire himself must have designed the celebrated windows of St. Denis. I cannot here argue the question at length, but I should like to be allowed to call attention to one or two of the larger facts.

It is evident that the same kind of symbolical design, especially in the juxtaposition of Old Testament "types" with incidents in the life of Christ, is a leading characteristic in the enamels of Godefroy de Claire. The question is, how far did he carry the tradition to St. Denis, or how much did he bring away from there? M. Émile Mâle answers the question by allowing that he was one of the first who borrowed the "symbolism of St. Denis". My belief is that he must have been

the prime agent in establishing this symbolism in the north of France.

The windows at St. Denis resemble very curiously the fine composite works of the goldsmiths of the German school, in which roundels of enamel were brought together in various combinations in a metal setting. The earliest of the stained glass windows seem, indeed, to have been designed as colossal translucent enamels.

The German goldsmiths, of whom Theophilus was one, more than any other school of western art held the traditions of Byzantine art and symbolism. Much evidence for the continued use of symbolical imagery in German and Lombard art from the time of Charlemagne is easily obtainable. Thus the four rivers of Paradise spring at the foot of the bronze pillar of Hildesheim (c. 1025), on which the life of Christ is represented, making it a new Tree of Life.¹ Again, the well-known brazen serpent on its pillar of porphyry, set up in Sant' Ambrogio at Milan opposite the cross, is obviously none other than a case of "types", and it should be noticed that Godefroy de Claire's treatment of the Brazen Serpent closely resembles the Milan monument.

From ivories, bronze-work and books a great mass of evidence as to the delight in the use of the symbolism of "types" might be brought together from Carolingian art, and in one part of western Europe the tradition was continued with fervour during the whole of the linking period between the early Christian and the late Romanesque schools of art. This was in Britain and Ireland, and I might bring forward dozens of examples,

¹ It may be incidentally observed that this gospel pillar is probably more or less the prototype of the huge cross of gold and enamel which Suger had reared in the middle of his abbey church.



(B) A MUSIC PARTY ON A TERRACE; BY PIETER DE HOOCH (LATE BORDEN COLLECTION, NEW YORK)



(C) A MUSIC PARTY; BY PIETER DE HOOCH (H.M. THE KING, HAMPTON COURT PALACE)



A

A



3



C

The Part of Suger in the Creation of Mediæval Iconography

but I will content myself with one. On the cross of Monasterboice on the central highest point directly over the Crucifixion is its Old Testament "type," Moses with his arms expanded supported by his two companions. I should like to remark by the way that it is time that some of the antiquities of Great Britain and Ireland were adequately published.

My belief in regard to St. Denis is that however much the abbot Suger may have assisted in collecting examples of the symbolism of "types," he can only have systematized and amplified current tradition. It is acknowledged by M. Mâle that the invention of these "types" was in most, or many, cases ancient. They were doubtless in the first case invented by theologians, but the treatment of the subjects must have been the contribution of artists, and the treatment of many of the details at St. Denis suggests that the artists working there were carrying on a Byzantine tradition. Thus the "type" of the cross-handed blessing of Jacob appears on a Byzantine ivory in the British Museum, and even the portrait figure of Suger himself, represented in one of the windows, is not merely kneeling, but prostrate like a Byzantine emperor before the King of Kings. The sleeping Jesse of the Jesse windows derived from St. Denis is remarkably like the sleeping king on Godefroy's enamelled triptych at the British Museum. Again, a battle piece once in the stained glass closely resembled battle scenes in Byzantine MSS., and as M. Mâle has himself pointed out, the same

scheme appears on an enamel by Godefroy de Claire. In these cases at least it will be allowed that an artist and not the abbot was the designer.

My belief is that the evidence points towards Godefroy de Claire as having been the chief art-force at St. Denis. One substantiation of this view may be drawn from the acknowledgment of M. Mâle that, "although the new symbolism spread quickly over a part of Europe, yet curiously it is in 12th-century France that it has left the least trace". The learned author is compelled to suggest that intermediate works have been lost. We may better suppose that symbolic art was an essentially German tradition which appeared out of due season at St. Denis, brought by the Lorraine enamellers attracted by the abbot Suger. Godefroy de Claire was precisely the most famous artist of the moment in Europe, and it would be only fitting that the most eager contemporary patron should be guided by his schemes.

Further we must as research goes forward be prepared to yield to Germany a part in the formation of the great Gothic style of north-western Europe, especially in regard to stained glass, bronze casting, ivories and iconography generally. I may observe in conclusion that the scheme of symbolical types is very fully worked out in the most noble stained glass windows at Canterbury. It seems to follow from M. Mâle's researches that the Canterbury glass certainly belongs to the St. Denis school.

THE NEW EXCAVATIONS AT RHAGES

THE continued exploration of the soil of Persia shows us that we have by no means completed the history of oriental ceramics. Having seen the specimens of early Persian pottery here repro-

duced, and having realized that they open a new chapter in the fascinating history of early pottery, I requested M. Charles Vignier to supply us with the following description of the pieces, knowing that no one was more competent to lay before

DESCRIPTION OF PLATE OPPOSITE

A) A plate with no rim, but an edge curving slightly outwards; the beast on the spotted ground is an ibex. On the lost parts were either whole birds like the one of piece B or birds' necks and heads like the one in piece E. The inscription under the feet of the ibex has not yet been deciphered; it begins with the first word visible on the right, but the end is lost. The band of irregular segments of circles forming a border scalloping inwards, close to the edge, is a type of bordering characteristic of the recently excavated faïence. All these motifs, animals, inscriptions, and bordering seem to be detached from the ground of the plate by the continuous band of plain glaze edged with a line of colour, in order to emphasize the form of the decoration. The back of the plate is similar in the arrangement of the decoration shown in C, and bears on the bottom an inscription which repeats the first two words of the one on the front. The tone of the lustre is an olive-coloured ochre degenerating into yellow where the piece has been most exposed to the effects of inhumation.*

* I have occasionally found a piece of lustre ware in several fragments, of which some, according to the chances of inhumation, had preserved a very good red or a very full-bodied olive colour, while other fragments of the same piece had

(B) A plate decorated similarly to piece A, but with two quadrupeds and two birds. Lustre, honey-coloured.

(C) The under-side of B; with the exception of the undeciphered inscription on the bottom, the decoration is identical with the under-side of A. The powdering on which the six roses are superimposed seems to be composed of the stamens of the mimosa with their peduncles attached.

become devoid of any colour beyond a pale yellow. Thence the hypothesis that the yellow is not an intentional pigment but merely the incidental result of inhumation. Another observation to a certain extent confirms this hypothesis: in some pieces which are in a perfect state of preservation I notice that the decorator began his design with a brush fully charged with pigment to start with, of a very positive red, brown or olive colour, which, as the design proceeded and the colour consequently became exhausted, gradually faded into yellow. Whatever deductions may be drawn from these two facts of observation, the facts themselves are undeniable. But on the other hand, a bowl, reproduced here [PLATE II, F], presents simultaneously, as an example of the possibilities of metallic reflexions, three very sharply differentiated colours, red, olive and ochre. I am not yet prepared with a general theory of lustre which would explain both this case and also the two previously stated.

The New Excavations at Rhages

students of the subject the documentary evidence which these recent discoveries afford.

ROGER FRY.

ON THE SO-CALLED SAMARRA FAÏENCE
ONLY two years ago all the faïence found in the tumuli at Rhages and obtained by the excavations at Garahan, Veramin and in the district of Arragh bore, in spite of its diversity, an air of such close relationship,¹ that no one ventured scarcely even to attempt to classify it according to time, however absurd it was to suppose that it all came from the potters' ovens on the eve of the Mongol invasion. It was agreed to assign to the 13th century all Persian faïence and notably all from Rhages, because at the outset of that century the hordes of Gingiz sacked the city,² and a certain number of vases and bowls which came from among its ruins bear the dates of various years during the 7th century of the Hegira.

Though the dogmatic confidence of such opinions may please amateurs and satisfy dealers, they do not offer much resistance to analysis. Before its seven centuries of existence as a Moslem city, Rhages had been Sassanid for four centuries, and before that had already passed through a long antiquity. The "Avesta" mentions the city under the name "Rhaga" and in the inscriptions of the tomb of Darius at Bhisoutoun it is called "Ragâ". We underestimate a city ranking among the most famous if we judge of it only by the documenta

¹ One section of M. Henri Rivière's work, *La Céramique dans l'art musulman*, gives a representative collection of the art of the Persian potter from the 12th to the 14th century. In this collection are also included pieces obtained in the recent excavations, which in my opinion are wrongly dated, and ought to be placed within the three or four first centuries of the Hegira.

² Yaquṭ states that in 617 A.H., the town of Ray was almost annihilated, one district alone remaining. In 674 A.H. another Arab geographer, Zakkaryya Qazvini, describes Ray as retaining a certain measure of vitality, in spite of its successive destructions; and from Rachid-ed-Din, the historian of the Mongols, we may conclude that the ancient capital still led a sort of vegetable existence, at about the year 700 A.H., after which no historian mentions it. We must therefore place the final disappearance of Rhages within a few years between 674 and 700 A.H.

of its decline, however sumptuous these may be. We ought to have foreseen that as soon as the surface spade-work of the first explorers was superseded by methodical excavations, we should not have long to wait for new and more trustworthy evidence.

These excavations are now in progress. They have extracted from the subsoil of Rhages a virgin crop of faïence, highly important in the history of ceramics, and more beautiful than any raised before from Persian soil. In a work which I am preparing, and shall consider finished when the excavations which my brother is now making in the plain of Ray have convinced me that I have nothing more to wait for, I am making a study of all these new series of pottery. In order to present the matter for immediate comprehension I summarize here the yield both of the former and of the present investigations at Rhages:—

Series I. Faïence of the Arab period, from the conquest of Rhages to about 300 A.H.

Series II. Faïence of the Bowaihid and Seljoukid periods, until about 500 A.H.

Series III. Faïence of the Seljoukid, Kwarazmid and Mongol periods until about 700 A.H.

My book will give as complete a description as I can make of Series I and II. I shall confine myself here to a sketch of a chapter on the so-called Samarra faïence, belonging to Series I.

In 1889, among various fragments of pottery which M. Raymond Koechlin acquired at Cairo, he found one of lustred faïence from Fostat which did not correspond in technique and quality with any of the known metallic reflections. A year later he saw in the Victoria and Albert Museum another fragment also from Fostat similar to his. For a long time these two ceramic facts remained notable exceptions. They were supposed to be of Egyptian origin, not only on account of their provenance, but also of a certain statement of Nassiri Khosrau, misunderstood and continually repeated by all orientalists as an article of faith, which led them to place the origin of lustred faïence in Egypt rather than in Persia or Mesopotamia.

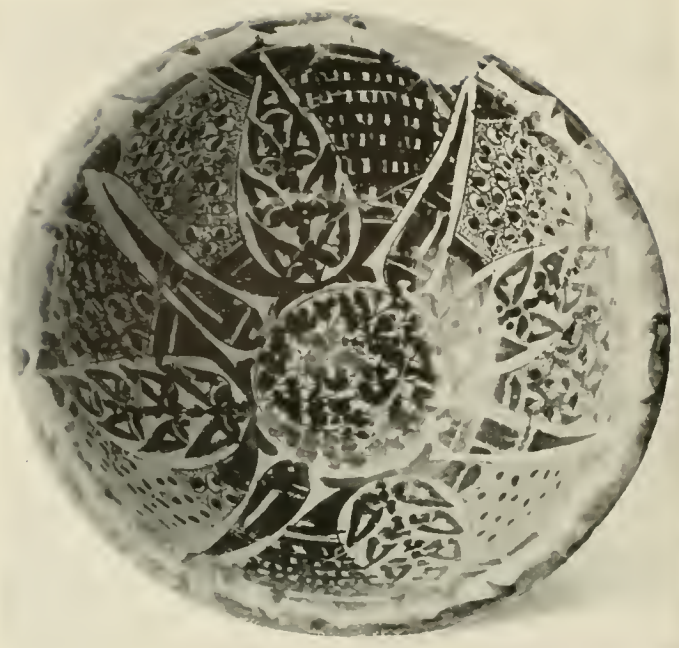
DESCRIPTION OF PLATE OPPOSITE

- (D) A plate of the same form as pieces A and B-C, but with a slight concavation of the profile which is really a rudimentary rim. The border also is different, since it is not edged with swags, but consists of an uninterrupted band of lustre. The beast recalls the well-known griffon of the Campo Santo in Pisa. The object which the monster holds in one paw is a palm, and it will be noticed that the upturned tail is doubly foliated. The raised wing is like those that we find on Seythian silver vessels. Though it encroaches on the border, it is demarcated from it distinctly by a defining line of plain glaze. The inscription repeated three times in the bowl of the plate is as yet undeciphered. The inscription under the creature's breast is different from the other three and partially defaced. It also is undeciphered. The under-side of the plate is similar to those of A and B-C, and bears the same inscription as A. The lustre on the upper-side is of a pale colour, and must originally have been olive-green, as it still remains on the under-side.

- (E) A bowl. To the left of the seated male figure wearing a pointed cap and playing on a two-stringed instrument is a heron's head with its curved bill and elongated neck. Segments of circles decorate the edge, as in pieces A and B. The underside is otherwise similar to those of A, B-C and D, but it bears no inscription. Lustre, pale.
- (F) A bowl. The design, called *badambouté* (almond-shaped), is on a spotted ground. This piece, to which I have alluded in footnote * (p. 211), seems to be an example in which the potter has tried to display his skill in using different coloured lustres, viz., an olive tint beginning in brown where the brush was fullest and ending in a fine green, also a carmine-brown, and an ochre tint. This bowl also presents another peculiarity; the decoration of the rim of the upper-side with the frieze of letters, which form the same inscription found on pieces A and D. I know another piece, a little cylindrical cup, which reproduces the inscriptions of A and B-C alternately.



G



H



The New Excavations at Rhages

When Nassiri Khosrau visited the town of Misr, in Egypt, in the middle of the 11th century, he wrote :—

Here they make faïence of all kinds . . . They make bowls, cups, and plates, and decorate them with colours analogous to those of the stuff called "boukalemoun" (a sort of shot silk); the shades of colour vary according to the position in which the vessel is placed.

And M. Gaston Migeon, in his "Manuel d'art musulman", thus annotates the last few words of the Persian writer :—

We have here one of the qualities of faïence with metallic reflections.

I can state without exaggeration that I have handled some hundreds of pieces of lusted faïence, some pale coloured like honey with golden reflections, some red, like the juice of cooked cherries, with cupreous reflections, and some olive-green with bronze reflections. I have turned them every way and placed them in every light, but I have never been able to perceive any change in the colours. The red has always remained red and has never faded nor become olive, and similarly the olive and the pale tints retained their intrinsic qualities in all lights. The essence of lusted faïence—whatever may be its intrinsic colour, which remains invariable—is to give, when subjected to light, metallic reflections which may be more or less golden, or cupreous, or bronzed.

I admit, however, that Nassiri Khosrau does allude to certain kinds of pottery with changing colours, analogous to the pottery of which the manufacture has been revived of recent years in Holland and Germany. This is pottery with an iridized surface. The play of light produces on these pieces interferential phenomena, which transmute the colours into one another. The fact that specimens of this kind have never been found in excavation can be easily explained; the iridescence of the surface was probably obtained by exposing the pieces to flame after they were baked.³ This iridescence which consists in the molecular transformation of an infinitesimal film of the glaze offers scarcely any resistance to time, and, furthermore, disappears on inhumation, either because it fades out as it becomes matt, or because it becomes completely iridized in another manner by superimposed stratifications. In either of these two cases,

³ Nowadays the globe-trotter is sure to buy in the bazaar of Teheran the latest make of antique on which superficial iridization has just been produced by a process wherein, as it seems, mutton fat and a second baking play important parts.

all other conditions being equal, the pottery loses its specificity and falls into a common category.

But whatever may have been the precise species of the pottery seen by Nassiri in Egypt in the 11th century, it is quite evident that lusted faïence could not have struck him with amazement, since, as I am about to show, this faïence was already known in Mesopotamia and in Persia in the 9th century and had already reached a pitch of perfection which remains unequalled down to the present time.

From 1911 to 1913 Dr. Sarre and Dr. Hertzfeld were making their excavations at Samarra,⁴ where among other documents of the highest interest they collected pottery, the greater part of which was found between two air-shafts of the ruins of the castle of Gasr al Ashiq. Among this pottery, now preserved in the Museum of Constantinople, were observed pieces of lusted faïence of the same quality as M. Koechlin's fragment and the one in the Victoria and Albert Museum. And since these fragments, found sporadically and as if by chance at Fostat, were found *seriatim* at Samarra, it seemed legitimate to embrace them all under the common denomination "Samarra faïence". I shall examine later what we ought to think of that appellation, but I adopt it provisionally.

As to the date that we ought to assign to these pieces, it is provided for us by Yaqut's history of the city of Samarra, of which I here give a brief *résumé*. Samarra, as it seems, was an ancient Persian city, but a dead city, when Haroun al Rachid took the fancy to build a palace there. His son, Al-Motasim, finding himself cramped in Bagdad, where his retinue's horses trampled upon quantities of old men, cripples, and children, whenever he went about the streets, resolved to raise Samarra to the dignity of the capital, and in the year 221 A.H. ordered a residence to be erected there, in which he died in 227 A.H. His son, Al-Vathiq, also lived and died at Samarra, and so did the califs who came after him, Al-Mutawakkil, Al-Mutasir, Al-Musta'in (from 248 to 252 A.H.), after which Samarra began to decline. The last calif to reside there was Mutazid (279-289 A.H.), who left it, and definitely returned to Bagdad. After that, the palaces and mosques, which had

⁴ Hertzfeld (Ernst), *Erster vorläufiger Bericht über die Ausgrabungen von Samarra*, Berlin, 1912. It should be remembered that M. Viollet carried out in 1910, before the two German savants, by no means unsuccessful excavations at Samarra (*Mémoires de l'Académie des Inscriptions*, t. xii).

DESCRIPTION OF PLATE OPPOSITE

- (c) A large bowl. The rather confused decoration seems to be founded on tree-forms and corymbs of flowers. Otherwise this piece shows all the characteristics of the preceding pieces. On the outside the outline of the roses undulates like a snake and ends in a point. Reflection, golden.
- (h) This piece is reproduced to show the normal profile of these bowls. On the outside we find the tear-drop decoration also found in Chinese ceramics of the T'ang period. Reflection, red.

- (i) A small plate decorated with floral forms. The profile is very spreading, and curves inwards close to the base as in some of the Korean white ware. In the bottom of the upper-side is an inscription repeated on both sides of the central motif. The under-side is decorated with roses, with a schematized lily in the centre. The glaze, white on the upper-side, becomes on the under-side the medlar-grey of certain Sung pottery, which is probably caused by inhumation.

The New Excavations at Rhages

adorned Samarra and are so pompously enumerated by Yaqut, fell into ruins. All that remained was the subterranean building, in which the twelfth Imam, Al-Mahdi, hid himself from the eyes of the world. And it is this tradition which has preserved a sort of survival for the majestic, abandoned capital. Now a mere village of 2,000 inhabitants, it remains until the present time a place of pilgrimage for the Shihites.

All we have to do with Samarra concerns its existence as the capital under the califs from 836 A.D. to the end of that century. We can therefore state that everything that the excavations have produced from the ruins of the ancient palace of the califs is anterior to the end of the 9th century A.D. And we can confidently state further that all the contents of the palaces of Samarra had been brought together there during the course of some sixty years. In other words, all the documents coming from Samarra are dated in the last two-thirds of the 9th century, and within those limits are nearly contemporaneous with each other.

Thanks to the courtesy of Dr. Sarre, I saw at the Kaiser-Friedrich Museum a series of accurate water-colour drawings, reproducing the ceramic documents found by the German mission to Samarra. I place these here in three very distinct classes:

- 1st. Lustred pieces.
- 2nd. Pieces with a glaze marbled ochre and green, analogous to the Chinese pottery of the T'ang dynasty, and about synchronous with it.⁵ Specimens of the Chinese ware are reproduced in the "Toyoi Shuko".⁶
- 3rd. Pieces in celadon, many of them decorated under the glaze with incised work represent-

⁵ The question arises whether the pieces with a marbled surface found at Samarra and also, as we shall see later, at Rhages, are not merely Chinese. I think not. The two series, the Chinese, on the one hand, and the Mesopotamian and Persian, on the other, in spite of obvious analogies, preserve their specific differences. Moreover, there is no precise synchronism in the two series. Between the pieces of Shosoin and of Samarra there is an interval of more than a century, which would seem to establish the priority of the Chinese pieces, although it cannot yet be demonstrated.

⁶ *Toyoi Shuko*, an illustrated catalogue of the ancient imperial Treasury called *Shôsôin*, Vol. 3, Pl. 154 et seq.

ing fish, birds and garlands, and recalling the pieces found in Corea by the Nipon excavators, who began their work after the Russo-Japanese war.

Now, these varieties of ware are only a section of a much more comprehensive and perfectly homogeneous whole, which comes, as I stated at the beginning of this paper, from the subsoil of Rhages. In our PLATES are reproduced some of the most characteristic lustre pieces of this provenance. This pottery is so closely allied to the pottery collected by the German mission that it may well be called, as it is called, "Samarra faïence". With at least equal reason—and I repeat, I shall begin to discuss the point later—all the Samarra faïence might be called "Rhages faïence".

These earlier lustre bowls are made of sandy earth coated with a slightly stanniferous glaze. What differentiates them essentially from the late Rhages faïence, classed as a 13th-century product, is:—

- (1) That the glaze envelopes the early pieces entirely;
- (2) that while all the 13th-century pieces are furnished with a *contre-pied*, in some cases lengthened into a *piédouche*, the early pieces have a very low base, turned on the wheel simultaneously with the rest of the piece;
- (3) that the profile of the early pieces is generally campanulate with very pronounced curves, and bulges considerably, and that the plates and platters either have no rim at all or one but faintly indicated;
- (4) that the early faïence is not subject to iridization while the 13th-century faïence is profusely iridized.

A description of the pieces illustrated is interpellated, for the reader's convenience, at the foot of the pages opposite the illustrations.

I propose in a future paper to describe here a certain number of pieces without lustre, also obtained by the excavations at Rhages, which are intimately connected by their substance, their form and by certain peculiarities in their decoration with the so-called Samarra faïence.

CHARLES VIGNIER.

SOME LIMOGES ENAMELS BY AN UNIDENTIFIED MASTER BY H. P. MITCHELL

IN a paper on the Limoges enamels of the Salting collection which appeared in this magazine for November 1911, reference was made to two small plaques representing the Betrayal and the Entombment, now illustrated [PLATE, A, B].¹ Their style is very uncommon, distinguished by the

excessive fineness of the lines of drawing *par enlavage*, and by the peculiar delicacy of the pale shades of violet, blue, and green, glazed over thickly-laid white in the dresses of the figures. Details of hair and dress are touched in with gold; the under-ground is lustrous black.

The back of the copper plate of one of these enamels [PLATE, B] is stamped with a mark consisting of the initials I C under a crown. To the best

¹ Formerly in the Gibson-Carmichael collection. Sale Catalogue, London, 1902, lot 70.



Some Limoges Enamels by an Unidentified Master

of the writer's knowledge no representation of this mark has yet been published, and a sketch of it is therefore given here. On account of some want of clearness in the mark this must be regarded only as an approximate rendering; it is shown about twice the size of the original. There is no reason to doubt that the initials, stamped in the copper like those of certain well-known Limoges artists, are those of the enameller, and the task of suggesting a name to fit them offers an opportunity for speculation among the recorded names of enamellers of the period. The enamels evidently date from somewhere about the year 1530. Their dimensions are (A) 8.5 cm. by 7 cm.; (B) 8.7 cm. by 6.9 cm.



Another little plaque, representing a bust of the Virgin on a blue ground with MA monograms and details in gold [PLATE, C] is figured as showing many of the same qualities as the two pieces just described. It is of about the same date and may probably be attributed to the same hand. There is the same laborious execution, outlining every detail with a timid line of exceptional and unvarying thinness (lines apparently thicker are only the result of the union of two or more); the same

scrupulous care in the jointing of the long fingers; the same high degree of *empâtement*, the result of using a white enamel of thick consistency, producing a surface in tangible relief; and there is a similar quality of colour in the delicate blue of the robe. The subject is said to be taken from an anonymous German engraving. The back is covered with a brownish translucent enamel differing slightly from the clear flux which coats the reverse of the first two pieces. This specimen is also in the Victoria and Albert Museum (No. 4750-1860), and measures 10 cm. by 8 cm.

Another example apparently by the same master, marked with what is probably the same stamp ("poinçon I C couronné"), was in the Spitzer collection, a plaque mounted as a pax, representing the Adoration of the Magi.² I have not succeeded in tracing the present whereabouts of this piece, which makes a fourth item in the group of works by yet another master whose identity is concealed from us under the initials I C. Fortunately for those who occupy themselves with the problems of Limoges enamels, his work is entirely distinct in style from that of any later master who owned the same initials.

² Spitzer collection. Sale Catalogue, Paris, 1893, lot 579, pl. xvi.

NOTES ON ITALIAN MEDALS—XVII*

BY G. F. HILL

CONSTANTINUS COMINATUS.

THE Macedonian prince who appears on the fine medal here illustrated [PLATE, A]¹ is unidentified by Armand. He is, however, mentioned under a variety of names in the historians of the end of the 15th and the beginning of the 16th century. To Marin Sanuto, in whose "Diarii" he occurs constantly from 1496 to 1512, he is usually Constantino Arniti or Arianiti, but also sometimes Cominato; a form Comineno which is sometimes found is perhaps due to a false assimilation to the name of the famous Byzantine family. He was the son of the despot of Servia; his widowed mother appears in Sanuto's diaries, in 1500, as Despida Cominata. Being related to the Greek Maria, whom Bonifazio I of Monferrat married in 1485, he found a place at her court. When she died in 1495 he succeeded her as regent for the young Marquis Guglielmo II. In 1499 Louis XII, on a charge of lukewarmness in the French cause, deposed him and imprisoned him in Novara. He, however, escaped to Pisa, where he was immediately appointed to a military command.

From 1501 we find him in the service of the Pope as diplomatic agent; and henceforward, until he disappears from Sanuto's pages, he is constantly moving between Germany and Rome, equally favoured and officially accredited by both Pope and Emperor, and also occasionally in command of troops, as when in 1509 he saved Vicenza from going over to Venice after the Venetians recovered Padua. He was tall, says Sanuto (III, col. 1381), black-haired, and a good speaker.

Who made the medal? To both Mr. Max Rosenheim and to Dr. Regling it has suggested Lysippus. Apart from the strongly classicizing style of the reverse, there is the mark of the two leaves below the bust, which is so often found on the medals by the Roman artist as to be almost a signature.² The account given above of the man's career does not begin before 1496; but it is of course quite possible that he may have been in Rome ten or fifteen years earlier, so as to come chronologically within the scope of Lysippus.³ But the swaggering style of the portrait seems to be foreign to that gentle artist. The chevelure, as Armand remarks, reminds us of Lodovico il Moro. That,

² See *Burlington Magazine*, Aug. 1908, p. 274.

³ "Aranitos Comonatus, Grecus" is mentioned by Burchard in a list of *protonotarii participantis* on 1 Jan., 1497; evidently a relation of our man. One D. Constantinus is mentioned occasionally by Burchard as Captain of the Papal Guard from 1504 to 1506.

* See Vol. XXIV, No. CXXX (Jan. 1914), p. 211, where will be found references to previous articles of this series.

¹ Illustrated from the Berlin specimen (Armand, III, 183.4). I owe a cast to the kindness of Drs. Menadier and Dressel. There is another specimen in the Vienna Cabinet.

Notes on Italian Medals

of course, is only the fashion of the time; but I am inclined to regard the medal as of North Italian, probably Lombard origin, and as having been made during Cominato's regency rather than afterwards, when he would probably have added to his name some indication of his position as papal or imperial orator.

ROBERTO DA SANSEVERINO.

A medal of the celebrated condottiere who played an important part in the military history of Italy, from the time of Francesco Sforza until his death in 1487, has long been known.⁴ It is illustrated in the PLATE, B, from a specimen (not a first-rate casting, but old) in the British Museum. The portrait, which represents him at a considerable age, wearing a chain, has no little dignity. The inscription describes him as Robertus de Sancto Severino Ragonensis Italiae Capitaneus generalis.⁵ The reverse design is less distinguished—a somewhat too dainty Victory, in fluttering dress, trips along, carrying a wreath and holding up her skirt with her left hand. The workmanship has some Florentine affinities, although it does not by any means belong to the neighbourhood of Niccolò Fiorentino. The portrait is that of an old man, and as Roberto is called Captain General of Italy, it was doubtless made after his breach with Lodovico il Moro in 1481; from that time onward he might, as being usually in the employ of Venice or the Pope, or both, perhaps claim the title which the medallist gives him. The only Florentine medallist of the time whose style this piece recalls is Adriano Fiorentino. It has not his lettering; it has not the ugly border of large pearls which he usually, though not invariably, employs; it has not his ungainly composition; but the treatment of the bust, with the prominent shoulder, recalls one of his mannerisms; and on the reverse we have—as on the Pontano medals, if they are his—a single figure, in a rather empty field, with a short, widely spaced inscription. Though one may hesitate to attribute it definitely to him—he is a shadowy and puzzling enough figure already—it seems that it is in his neighbourhood, before he left Florence for Naples, that we should look for the author of this piece.

If this medal has long been known, another and

⁴ Armand, II, 61, 12.

⁵ "Ragonensis" is puzzling. It can hardly be a mistake for "Aragonensis", even if that could be used as a synonym for "Neapolitanus", which I doubt. Nor do I know of any connexion with either Ragona in Calabria or Ragogna in the Veneto which would explain it. Mr. W. H. Woodward, however, suggests that it may refer to Regnano, a fortified hill-town near San Severino in the Marche.

a very interesting medal of the same person is, apparently, unpublished [PLATE, C]. Unfortunately it only exists, so far as I know, in a 16th-century lead casting, which has but ill withstood "the wreckful siege of battering days". Nevertheless, if it is a wreck, it is easy to see that the original was a beautiful thing. It is in Mr. Maurice Rosenheim's collection, and measures 91 mm. in diameter. On the obverse are the confronted busts of Roberto and his wife, Lucrezia of Siena. Lucrezia has suffered severely; the ugly mass on her cheek—partly perhaps representing curls, but also partly mere accretion due to bad casting—and the injury to her lips and nose take away most of her charm. Nevertheless, the group is very attractive, and the bust of Roberto, which has come better out of the wars, is fine. The posing and the whole spirit of the composition suggest Ferrarese influence; but it is difficult to make a definite conjecture. One name which has been put forward, Sperandio, we may promptly reject; the work is without either his force or his coarseness. The attribution was doubtless suggested by the superficial resemblance to his medal with the confronted busts of Ercole I and his duchess Eleonora.

On the reverse—and this is the proof that we have only a 16th-century casting before us—is a reproduction of an oval plaquette with Hercules shooting at the centaur Nessus, who carries off Deianira on his back to the left. In the right background is a river-god seated, leaning on his urn, from which flows the stream which separates Hercules from the centaur. The original plaquette was by Giovanni Bernardi (born 1496), and the Berlin specimen (here reproduced [PLATE, D]) is actually signed IO.⁶ Of the signature no trace remains on the reverse of our medal.

The plaquette has an interest of its own. It seems that it was inspired by the picture, or by a drawing for the picture, by Antonio Pollaiuolo, representing the same subject. The picture is now at New Haven, in the Jarves collection.⁷ It, or some drawing for it, or a variation of it, inspired Dürer with an idea for a *Hercules slaying the Stymphalian Birds*. In Bernardi's plaquette the composition is naturally much compressed, and many details altered; Deianira rides astride, and the centaur's attitude is slightly different, since he turns his back to the spectator, instead of his front as in the picture. Also Bernardi has

⁶ Berlin, 1223, Molinier, 331.

⁷ *Burlington Magazine*, March 1906, p. 53; M. Cruttwell, *Antonio Pollaiuolo*, p. 78, with Pl. x. The date of the painting appears to be about 1467.

DESCRIPTION OF PLATE OPPOSITE

- (A) Constantinus Cominatus. Berlin.
- (B) Roberto da Sanseverino. British Museum.
- (C) Roberto da Sanseverino and Lucrezia his wife. Collection of Mr. Maurice Rosenheim.

- (D) Hercules, Nessus and Deianira. Plaquette by Giov. Bernardi da Castebolognese. Berlin.

B



A



A



C



C



D





(a) PORTRAIT OF S. LOUIS IX



(b) PORTRAIT OF A BOY



(c) PORTRAIT OF A YOUTH



(d) PORTRAIT OF A BOY

added the river-god in the background, to make up for the landscape which he very sensibly omitted.

To return to the obverse. Roberto is younger than on the other medal, and is described merely as *Armor(um) ductor*. Lucrezia of Siena is Lucrezia Malavolti, his third wife; I have been unable to ascertain the date of his marriage, which is probably also the date of the making of the

medal. Judging from style, we may date it in the decade 1470-80, and the other medal between 1481 and 1487.

The profile of Roberto is somewhat differently rendered in the two medals, even allowing for losses in the recasting of the lead medal; one may notice, for instance, the nose, which is distinctly more aquiline in the medal first described than in that where he appears with his wife.

PORTRAIT HEADS, THE CHATEAU VIEUX, ST. GERMAIN BY ELSIE ROSENBERG

THE castle of St. Germain, recently restored and converted into a museum for national antiquities, contains a chapel decorated with some extraordinarily interesting portrait heads. Their position on the high vaulted roof of the chapel, and the consequent difficulty in distinguishing them, readily accounts for the fact that they almost invariably remain unnoticed by the average visitor. It is more difficult, however, to account for the scant attention they have received at the hands of the art critic and archaeologist. The museum authorities consider them very fine specimens of French 13th-century sculpture, and as such they may prove of interest to the readers of *The Burlington Magazine*.

Dominating the Seine valley from its wooded height, and commanding a superb view of Paris in the distance, St. Germain-en-Laye, as early as the 12th century, was chosen as a site for the residence of the kings of France. The names of some of those who successively occupied the castle will give an idea what varied fortunes the old walls have looked down upon. From the ascetic atmosphere of the reign of S. Louis, the castle passed to more opulent days, when Francis I made it the habitation of his luxurious court. During the reign of Henri II, Mary Stuart lived there. Destined to become the bride of the dauphin, she was taken to St. Germain when a mere girl, and educated there, together with the royal children. Henri IV and Louis XIII occupied the château, as did subsequently Louis XIV, *le Roi Soleil*. But this good king, *qui voyait si largement*, as the French delight in saying, unscrupulously demolished and altered the old castle to suit the practical purpose of housing his numerous courtiers. A storey was built on the roof of the chapel. The new buildings, with projecting pavilions, constructed by Mansart, besides hiding the chapel, robbed it of much of its daylight. The magnificent terrace of St. Germain, which the world owes to Louis XIV, was built at this king's behest by the landscape architect, Le Nôtre. It became the favourite promenade of the monarch. From this point of vantage, rising above the roofs

of Paris, the towers of St. Denis met his eye. Here, his ancestors lay buried. Tradition has it that, depressed by this constant reminder that he, too, was mortal, he would have no more of St. Germain. Versailles was accordingly built and the court installed there.

The old castle—it is called *le Château Vieux* in contradistinction to the new buildings which had been added—did not remain empty long. It served as a refuge to Henriette d'Angleterre who, even before the decapitation of Charles I, fled to her native land. Louis XIV offered it subsequently to her son, James II of England. This unfortunate king, together with his family and banished courtiers, occupied the castle from the time of his exile until his death. James's daughter, Louise-Marie, was born in the *Château Vieux* and christened in the chapel, which, in the days of the residence of the kings of France, had been the scene of many royal baptisms and marriages. Prince James-Edward spent his early days there, but after the death of his mother, Maria d'Este, the château remained practically uninhabited. About fifty years ago the work of restoration was begun. This brought to light the chapel, which had been completely masked by the haphazard structures Louis XIV had built around it. It is one of the oldest parts of the building, belonging to the finest Gothic period of France. The newly-found sculptures which it contains present features of unusual interest for the history of art of the 13th century as well as for iconography.

On the keystones of the ogival arches, supporting the roof-vaulting, are rosettes of sculptured foliage—a not unusual form of decoration. Surmounting these, exquisitely carved in the round, were found seven portrait heads. Their distribution is curious. The rosettes of the three nave arches are decorated each with two heads, whereas the seventh head, somewhat larger than the others, occupies a dominating position on the sculptured keystone of the apse vault. In the opinion of Monsieur Daumet (one of the architects of the restoration) this head represents S. Louis; the others, members of his family. An objection to this theory, on the grounds that these busts may represent biblical

Portrait Heads, the Château Vieux, St. Germain

personages—subjects much in vogue at this time—can be readily disposed of. Monsieur Reinach, the erudite savant and curator of the museum, discards this possibility on the logical grounds that, were this the case, the men's portraits would not all be beardless, nor would the features have been so sharply differentiated. Monsieur Reinach then proceeds most satisfactorily to identify each head by name, as belonging to a particular brother or sister of S. Louis. I am further strengthened in the belief in this theory by the fact that, judging from the style of the portraits and the rosettes, we can assume them to have been hewn at the time of the erection of the chapel. Documentary evidence that S. Louis had the building constructed in the first part of the thirteenth century is extant. The chapel of St. Germain, like the right aisle of St. Denis, to which, in many respects, it bears a striking architectural resemblance, was probably built by an architect from Champagne or Bourgogne; possibly by Pierre de Montereau, to whom tradition assigns the Sainte-Chapelle of Paris, and who, beyond doubt, built that part of St. Denis erected by S. Louis. It is indeed natural that this pious king had likenesses of himself and his family wrought in stone in the oratory of his castle, very much in the same spirit in which we find portraits of donors appearing prominently in Renaissance altar-pieces. We cannot with certainty ascribe the portrait-heads in question to one sculptor; it is more probable that they were the products of several masters of the same school.

The head of S. Louis [PLATE, A], wearing the royal crown with the fleur-de-lys, is characterized by an almost pure Greek nose and flowing locks. Then follows the head of the regent, Blanche de Castille, wearing a jewelled *collier* and a crown. The crown is an ornamented circlet, topped with fleur-de-lys, the insignia of a prince. The other heads represent the princes and princess of the reigning house, each one individualized with astonishing keenness. Delightful and quaint in its simplicity is a young woman's head adorned with the head-dress of the period, a coif,¹ with veils passing under the chin, a fashion influenced by that of the religious orders of the day. What could be freer in conception and execution than the portrait of a lad [PLATE, B] wearing a bandeau around the head? The charming portrait-head of a youth [PLATE, C] might be what we of to-day flatter ourselves by terming modern, so refreshingly bold and easy is its treatment.²

¹ As other examples of this style of head-dress may be cited the contemporary work of Joigny and the seal of Mathilde, Comtesse de Boulogne, 1239. J. Quicherat, in his *Histoire du costume de France*, speaks of this characteristic form of head-dress of the 13th century as consisting of "une forme basse et mortier, et qui avait pour accompagnement ordinaire une bande de linon ou de mollequin qui se posait en premier lieu sur la chevelure et qui descendant le long des joues, passait sous le menton".

² This head, the eighth of the series, was found by M. Daumet in 1905 on the exterior wall of the chapel, at its south-west angle

The portrait of a young woman also is extremely interesting in profile as an example of the recognition of the fine nuances in the *valeurs* of contour. The interest and worth of these sculptures are manifold.

In the first place their position architecturally is almost unique. There are many instances of portraits appearing amongst the decorative motives of capitals and friezes and as accessory figures in bas-reliefs, though these usually date from a later period, but the presence of portraits on the key-stone of an arch is extremely rare.³

Secondly, the authentic iconography of the kings of France, which had heretofore dated from the sculptured slab of Philip le Hardi, in St. Denis, now goes back one generation earlier. It is not until much later that we find amongst sculptors an honest attempt at portraiture. Likenesses were not even remotely sought after. Coins and medallions, the only evidence we have of a movement in that direction, are frankly decorative, using the features of the face as a motive, the question of likeness being quite secondary. We may, then, justly consider these heads as the point of departure for the study of portraiture in French sculpture.

To the student of art it is a revelation to observe how phenomenally advanced is the product of this first period of French sculpture, the 13th century. For until the dawn of the Renaissance, two hundred years later, we find sculptors devoting themselves almost exclusively to decoration—flowers, foliage, conventionalized or natural designs, but always from the decorative standpoint. As isolated examples of contemporary sculpture of the human form we may enumerate the Resurrection of the Virgin of Notre Dame of Paris; the Beau Dieu d'Amiens, a figure of the Saviour between two portals of the cathedral of Amiens; and the figures decorating the façade of the Chartres Cathedral. Compared with these, the portrait heads of St. Germain show a marked advance in the progress of sculpture. Emancipated from the shackles of archaism, no longer groping in the dark for form of expression, these unknown sculptors have given us a series of living portraits of the Capetian royal family. The self-confident mastery of the subject, the vigorous though subtle execution, confirm the opinion of the Marquis de Laborde, who, in speaking of 13th-century French sculpture, says "Gothic sculptors would have advanced to the ideal beauty, and even to the boldest study of the nude, had that been the object sought by their contemporaries, but the

under the projection of a turret. [M. Reinach considers that the portrait of the lad [B] probably represents Alphonse, comte de Poitiers, and that of the youth [C] Charles, comte d'Anjou. He does not mention the head [D] by name, but it seems to represent one of the two brothers of S. Louis who died young.]

³ In St. Denis, so similar in many respects to the chapel of St. Germain, we find a repetition of this use.



A CHINESE TAPESTRY (T. J. LARKIN)

Portrait Heads, the Château Vieux, St. Germain

desire was for typical terms of searching for truth, suffering and mystic in aspect, clad with the conventional shyness that was the fashion of the time".

BIBLIOGRAPHY

Reinach (Salomon), *Portraits présumés de St. Louis and Le Musée chrétien et la Chapelle de St. Louis.*

Houdard (Georges), *Châteaux Royaux de St. Germain and Guide historique dans les appartements Royaux du Château Vieux.*
Daumet (H. et G.), *Le Château de St. Germain-en-Laye.*
Enlart, *Manuel d'Archéologie Française.*
Viollet le Duc, *Dictionnaire d'architecture.*
Wallon, *St. Louis.*
Quicherat (J.), *Histoire de costume de France.*

A CHINESE TAPESTRY

HITHERTO China has had no place in the records of tapestry-weaving. The beautiful brocades (*k'o ssu*), more or less resembling tapestry from a technical point of view, were well known in Europe, but the idea of building-up a picture by the process of weaving threads of numerous colours in and out by hand upon stretched warps—or, in other words, of following the methods of European tapestry factories such as the Gobelins—seemed never to have occurred to the Chinese craftsman.

A tapestry picture has recently been brought from China by Mr. Larkin, of Bond Street, fully demonstrating that the Chinese were not only able to weave in this manner, but able to do it well. Save for a few stitches afterwards inserted here and there with a needle to represent small ornamental details, this work of art is as truly a tapestry as any woven at the Gobelins or at Beauvais. An interesting feature is the border, which clearly is not Chinese in character. It represents a massive gilded picture-frame, and palpably is copied from a French tapestry of the 18th century. It was customary for the royal factory of Beauvais to hand over every year to the foreign department a set of tapestries destined for some European court. In 1763 six panels of the *tenture chinoise*, after Boucher, were sent to the Emperor Ch'ien Lung. The borders of this set were of similar design to that of the Chinese panel, and they probably provided the model to the Chinese weaver, who showed himself in this case, as so often before, an adept at imitation.

Mr. Larkin's panel measures 8 ft. 6 in. in height by 12 ft. 2 in. in width, and the closeness of the threads rivals that of the finest French work.

The subject is the birthday festival of a high

dignitary of state, apparently the Emperor Ch'ien Lung himself. He is seated with his consort and five children at a table loaded with fruit, some of these symbolical of abundance. Indeed, the note of felicity and good fortune prevails throughout. The small child who climbs the chair offers to the old man a lucky sceptre. Another sceptre, of much larger proportions, lies on the table or sideboard behind, together with two cases of books, a suspended musical stone, an incense-burner, a bowl containing pomegranates and other fruit and a porcelain vase with flowers and nandina berries.

Six attendants enter on the right to perform some act of ritual. The two in front, carrying libation cups, are followed by another with a lighted candle. Of the other three, the two foremost carry a box tied with ribbons, probably containing incense, and a ewer for libations.

The table under the window on the left contains a case of books, a bowl of citrons, and nine scrolls tied together.

The droll solemnity of the children—some playing games or strutting about with flowers and fruit, others with musical instruments making a din such as one is content to imagine without desiring to hear—adds much vivacity to the group.

The large hanging which partly conceals the trellis at the back of the room is diapered with bats holding peaches and swastikas in their mouths, emblems of happy augury.

Those who are attracted by the pretty frivolities of French art in the Louis quinze period will find its counterpart here with all the attraction of oriental colouring. Others who find their pleasure in probing down to the deeper meanings of the immemorial art of China must assuredly look elsewhere.

ANCIENT LINEN GARMENTS BY MRS. JOHN HUNGERFORD POLLEN

SOME account of early linen garments seems to be warranted by their extreme rarity, a loss to us which can be easily explained. Washing as well as wear and tear naturally hastened their disappearance, with the exception of the very few, worn by historic persons, which have been preserved as relics.

Ecclesiastical linen, with its quasi-sacred function, has fared little better; but with these objects and with the still more ancient and interesting garments discovered of late years in Egypt, we are not at present concerned.

The earliest linen garment necessary to be mentioned here is the famous cap of fine linen of the Emperor Charles V (1500-1556) now in the Musée

Ancient Linen Garments

de Cluny. The centre piece or crown is embroidered with the double-headed eagle in relief, and the wide turned-up edge adorned with fine laces work. The linen cap of the Doge Manin, in the Venice museum, is of course much later in date. Most of the embroidered linen caps of the Tudor period, even when intended for adults, were furnished with an extra three-cornered piece or "stay-cap", which fastened at the back of the head under the cap itself. The weight of the headdress necessitated this stay-cap, when even children wore jewelled badges, gold rosettes, silver lace and other ornaments, otherwise their weight would have been unbearable. The cap illustrated in PLATE I, A is of linen and has a stay-cap, and both are trimmed with fine English needlepoint lace. The other cap illustrated in PLATE I, D, is of fine cambric, and is adorned with drawn-work and trimmed with fine Flemish lace. Both these caps come from Wardour Castle.

A few words may be said concerning the history of these very interesting linen garments. Thomas II, Lord Arundell of Wardour, died at Oxford in 1643 of wounds received at the battle of Lansdowne, just as his heroic wife Blanche was surrendering Wardour Castle to Ludlow and Hungerford, the parliamentary commanders, after gallantly defending it for nine days, with only twenty-five men able to bear arms. The terms of surrender¹ for herself, her daughter-in-law (Cecily, daughter of Sir Henry Compton) and three grand-children, were immediately violated by the rebel troops, and everything was plundered, the park laid waste, and even the wearing apparel seized. Fortunately sundry valuables were lowered into a dry well during the siege, and among these were the following objects rolled up in a bundle and only recovered many years later.

They consist of a court cloak [PLATE I, H], one little shoe [PLATE I, C], the two caps already described, two pillowcases embroidered in silver, two babies' mittens of point lace [PLATE I, B] and three boys' shirts, all most complete and interesting examples of Tudor costume. There is also from the same fortunate find a very fine Flemish lace collar and another cambric collar which, in spite of the removal of the lace, is still of value from its shape, button, cords and tassels which are all hand-made.²

The court cloak [PLATE I, H] is a wonderful piece of needle-craft in yellow silk on fine linen. The design is clearly of eastern origin, and is carried out in chain stitch with added knots. The insertions and edge are of bobbin lace of unusually close work. The cloak measures $3\frac{1}{2}$ yards round, and is 36 inches deep with an embroidered collar of

equal beauty. Both the linen and the embroidery of the collar differ in quality and work from those of the cloak itself. The family tradition is that this cloak was worked by Margaret Willoughby, Maid of Honour to Queen Elizabeth, and afterwards wife of Sir Matthew Arundell. Both design and execution mark it as Italian or Spanish work of that period.

The resemblance of this cloak to the linen doublet [PLATE II, L] from the Isham collection in the Victoria and Albert museum is remarkable; the inspiration of the design is the same, although not quite the same stitch is used—and the Flemish lace, which borders the sleeve, openings and edges of the doublet, is of nearly the same pattern and quality as that on the linen shirts from Wardour.

The boy's shirt [PLATE II, J], from Wardour, is a beautiful garment of finest linen, soft and strong as if new. It does not appear to have ever been washed. The needlework is very finely executed, while the seams of the shirt and sleeves are joined by elaborate drawn-work which also forms the collar. The opening for the neck is embroidered

with the same repeated conventional floral ornament that we find in Spanish and Italian linen work of the early 16th century;³ and crimson silk has been added everywhere even in the lace edge to enhance the beauty of the garment. The resemblance of this shirt to the one preserved at Windsor Castle as having been worn by King Charles I is striking, but instead of the crimson silk

the king's shirt has little bows of coloured ribbon placed at intervals on the drawn-work,



From Vecellio's "Habiti", 1590, p. 145.

¹ Documents relating to this are extant.

² These interesting objects from Wardour have now been acquired by the nation, and are in the Victoria and Albert Museum.

³ See Plates No. 6, No. 8, and No. 36 in Signora Ricci's *Trine ad ago*, Vol. 1, Bergamo, 1908, where the stitches are described fully.

A



D

E



F



H

H





which is also of the same pattern as in the Wardour shirt.

Again at Windsor are two child's mittens of the same English point lace as those illustrated here [PLATE I, B]. Very little of this English point now remains. It differs from the Italian and French needlepoint of the same period chiefly in texture, no doubt from the quality of the thread used, and has a peculiar soft straw colour of its own; otherwise, since the design is similar to other contemporary laces, it is not easy to distinguish.

PLATE II, K, illustrates a late 16th-century *camisia* or lady's shirt. Garments such as this take one back to Vecellio's "Habiti" (1590), or Fabri's curious "Diversarum" (1593). In the latter book, Venetian ladies, wearing this very *camisia*, "*di finissimo renso bianco*", the sleeves adorned with oblique bands of cut work, are being serenaded in carnival time by masqueraders with the well-known names of Cingana, Buratin, and Pascariello. The lady on

page 145 of Vecellio's book, who is sitting in the sun to bleach her hair [FIGURE, p. 232], wears a garment of "*sottilissima lena*" with insertions of the same *punto avorio* as the one here illustrated. A square opening edged with fine *punto in aria* is cut for the head, otherwise the back and front of the shirt are in one piece. Later the fronts of these garments were cut open and fastened at the throat with buttons or cords and tassels.

The Sicilian infant's swaddling band [PLATE I, E], 3 ft. 6 in. in length, is of plain linen with loops at one end; the other end is adorned by drawn and cut work of the 16th century.

The child's shirt of cambric [PLATE I, G] has a christening cap to match [F] with insertions of "holy" or "holly" point; the design shows the doves, the tree of life, and flowerpot, reminiscent of the Annunciation, devices usually found in this 17th-century work. Both objects are trimmed with fine Mechlin lace.

PRELATIAL CROSSES IN HERALDRY AND ORNAMENT

BY EGERTON BECK

HE crosses with which we are here concerned are: (1) A cross on a staff borne before certain exalted personages; and (2) the pectoral cross, so-called because it is worn on the breast, hanging from a chain or cord which passes round the neck.

The former of these is styled the pontifical cross, the archiepiscopal cross, and in Latin the *crux astata*, whilst some modern English writers speak of it as the processional cross; but all of these terms are unsatisfactory. It certainly cannot be described as a processional cross unless a prelate preceded by his crossbearer constitutes a procession; *crux astata*, a cross on a pole, is not exclusive; archiepiscopal cross is unsatisfactory for the simple reason that though the greater number of those entitled to its use are in fact archbishops, yet some who are not are no less entitled to the privilege; pontifical cross is equally unsatisfactory, for it is used by one layman, till recently was used by a simple priest, and would be used by persons in minor orders or by mere tonsured clerks if the pope were to appoint such to the office of nuncio. It is, in fact, impossible to find an adjective which would be at once descriptive and exclusive; for in fact the prelatial cross differs in no wise from an ordinary processional cross.

A cross of this kind is borne before the pope, papal legates and nuncios, patriarchs, archbishops, some bishops, and on certain occasions before his apostolic majesty the king of Hungary. Till quite recently to these would have been added the archimandrite of San Salvatore in Sicily. The

archimandrite, in spite of the title, was a great Latin prelate who had quasi-episcopal jurisdiction over a considerable district, *nullius diocæseos*, and in the papal chapel took precedence of all prelates below the rank of bishop; but his territory has been annexed to the diocese of Messina, the archbishop of which place bears his title.

The use of this cross is not reserved for the church; and it is easy to find instances of its use elsewhere. One such will readily occur to the mind, that of S. Thomas of Canterbury at the council of Northampton in 1164: and twenty years or so later two papal legates (the cardinal Octavian and Hugh Nonant, one of the king's clerks, afterwards bishop of Coventry and Lichfield) being in England, the chronicler who is commonly known as Benedict abbot of Peterborough tells us that they went about everywhere with their crosses borne before them by papal authority. Wolsey furnishes another instance: when he was archbishop of York and legate he had *two* crosses borne before him, and is duly represented with them in engravings of the field of cloth of gold; the historians of which relate that when he went to the French camp his archiepiscopal cross was left at the English frontier, but the legatine cross accompanied him the whole way. In more recent time the patriarch of Venice was preceded by his cross when on certain occasions he made state visits to the doge: and, indeed, in law, a prelate entitled to the cross would, it seems, be at liberty to have it borne before him whenever he appears in public.

A legate may erect his cross directly he has passed the limits of the old papal territory; a

Prelatial Crosses in Heraldry and Ornament

nuncio, however, only within the limits of his commission; an archbishop within his province except in the presence of a legate or a cardinal; a bishop who has the privilege is usually precluded from the use of his cross not only in the presence of a legate or a cardinal, but also in that of his metropolitan. Certain archbishops have a more extensive privilege; the archbishop of Toledo may carry his cross throughout Spain, and the patriarch of Lisbon throughout Portugal; whilst the archbishop of Braga, I understand, claims the right to carry his throughout the peninsula. The patriarch of Venice (inheriting this as other privileges from the patriarch of Grado) and the archbishop of Ravenna may have their crosses borne before them anywhere in the world except within three miles of Rome, of the place where the pope may be, or the place where a general council may be sitting. And the archbishop of Nazareth,¹ even after he was established in southern Italy, when Nazareth had passed into the hands of the unbeliever, had the right to his cross anywhere in the world; this must probably be understood to be within the limits assigned to the patriarch of Venice and the archbishop of Ravenna, though Ughelli, who mentions the privilege, does not say so. In the middle of the 17th century the archbishop of Trani protested against this privilege and carried the matter to Rome: but the right of the archbishop of Nazareth was recognized by the Rota.

The cross is carried by a chaplain; though, it will be remembered, S. Thomas, by exception, carried his own at Northampton. An archbishop with a chaplain holding his cross is found on more than one seal. On the 13th-century seal of the abbey of S. Remy at Rheims S. Remigius is represented as baptizing Clovis, one of his clerks standing by him with his cross.² On another 13th-century seal, that of Boniface of Savoy, archbishop of Canterbury, the martyrdom of S. Thomas is represented with his faithful clerk Edward Grim holding the cross;³ and the same scene is found

on the 14th-century seal of Raoul du Val, prior of the Hôtel Dieu at Caen.⁴

When the prelate was on horseback the cross-bearer too rode carrying the cross. On the title page of a book published at the Vatican press at the end of the 16th century⁵ there is a representation of a papal cortege [FIGURE 1]. The pope is there seen on a horse covered by a cloth, accompanied by a chaplain who holds an umbrella over his head; he is preceded by his crossbearer and followed by two cardinals.

As instances of early grants of the cross to archbishops the following will serve. In 975 the archbishop of Trier was given the privilege of having the cross like the archbishop of Ravenna. In 1032 it was conceded to Mentz, and twenty years later to Cologne; Embrun getting it four years later again. In the 12th century it was granted or confirmed to York, *juxta consuetudinem antiquam*,

Trani, Magdeburg, Aquileia, Grado, Pisa, Bourges, Vienne, Genoa, Salerno, and Monreale.

In art and heraldry archbishops are usually represented with the cross instead of the crozier or pastoral staff. Geoffrey de Louroux, archbishop of Bordeaux in the first half of the 12th century, is so seen in his seal,⁶ as is a 14th-century archbishop

of Sens.⁷ Thomas Cranley, an early 15th-century archbishop of Dublin and warden of New college, Oxford, is shown on his brass in the chapel of the college holding a cross in his left hand; but Gabriel Sforza, archbishop of Milan, who died in the middle of the same century, is seen in his tomb in the church of S. Maria Inconronata in Milan with his crozier under his arm on his left side, whilst his cross lies to his right, but is not held by him. The cross, however, was not always shown: on the seal, for instance, of Aymar Gerry, a 13th-century archbishop of Lyons, that prelate holds a crozier, not a cross.⁸

The earliest grant of this prelatical cross to a



FIGURE 1.

¹ This archbishopric was suppressed early in the 19th century; but the archbishop of Trani has the title of archbishop of Nazareth.

² Roman, *Sigillographie française*, p. 197.

³ Demay, *Le Costume d'après les sceaux*, p. 477.

⁴ Roman, *op. cit.*, 199.

⁵ *De ritu Sanctissimæ Crucis Romano Pontifici præferendæ Commentarius* a F. Augustino Fiviziano romano palatii apostolici sacrista. Romæ MDXCII.

⁶ Roman, *op. cit.*, 320.

⁷ Demay, *op. cit.*, 305.

⁸ Roman, *op. cit.*, 300.

Prelatial Crosses in Heraldry and Ornament

bishop known to me was that made by Sergius III in 911 to the bishop of Pavia; this was confirmed in 1105 by Paschal II, who at the same time granted the bishop the privilege of the umbrella and of riding on a white horse covered with a cloth in the procession on Palm Sunday and also on Easter Monday. In 1061 Alexander II, a Milanese who had been bishop of Lucca, granted the use of the cross to the bishops of Lucca; and in 1111 Paschal II did the same for the bishops of Bamberg. There may be, probably are, other grants before the 18th century; but none are known to me. In 1730, however, the cross was granted to the bishop of Arezzo; in 1742 to Ermeland; in 1744 to Eichstadt; in 1752 to Wurzburg; in 1754 to Pecs (otherwise Fünfkirchen); and in 1797 to Malta, the bishop of that island being at the same time granted the title of archbishop of Rhodes. In the 19th century at least three more grants were made: to Novara in 1823, to Aosta in 1829, and to Guadalupe in the West Indies some time after the accession of Pius IX.

On seals, however, other bishops are sometimes found with the cross instead of the crozier. S. Rombaud of Mechlin is so represented on the seal of John Robbyns, dean of the chapter of S. Rombaud in 1517;⁹ S. Ghislein on that of the abbey named after him;¹⁰ and S. Martial on the seal of the abbey of S. Martial in Limoges.¹¹ But it may be that in these cases the cross is intended to signify that the bishop was the apostle of the district.

Heraldically the cross with one traverse is noted in the *Liber Armorum* of Bernard de Rosergio, archbishop of Toulouse,¹² as being the ensign of an archbishop, and such it continued till quite recent times; in some cases the shield of an archbishop was ensigned with the cross only, the mitre being omitted; for example, the shields of James Beaton, archbishop of Glasgow,¹³ and of John Hamilton, archbishop of S. Andrews¹⁴—both belonging to the 16th century. Heraldically, however, the cross is no longer exclusively the ensign of an archbishop; bishops too very commonly ensign their arms with it.

The only cleric, not a bishop, who habitually used the cross was, so far as my information goes, the archimandrite of San Salvatore. There was, however, and is, a layman having a right to the cross—the king of Hungary; it was granted to his apostolic majesty in 999, and his right to it was confirmed by Clement XIII in the 18th century.¹⁵

The cross which has been under consideration is a Latin cross on the top of a staff. In art and heraldry another form is found with two traverses, and a third with three. The former is known as the patriarchal cross, the latter as the papal. The patriarchal cross appears to date from the time of the Crusades, and to be the result of a misunderstanding of the oriental cross, the title being taken for a second bar.

The triple papal cross is undoubtedly a late development. On a denarius of Innocent VIII (1484-1492), that pope is represented with the two-barred patriarchal cross;¹⁶ and the same is seen in the hand of S. Urban on the seal of the *vicomité* of the Benedictine abbey of S. Urbain in the diocese of Châlons-sur-Marne.¹⁷

A fine specimen of a patriarch's seal with the double cross is that of Humbert, a 14th-century patriarch of Alexandria; famous as the last dauphin of Dauphiny, in the sense, that is, of a dauphin who was a reigning sovereign. This seal is reproduced by M. Roman;¹⁸ on it the patriarch is represented as sitting in chasuble, pallium, and mitre, holding the cross in his left hand and blessing with his right.

The double cross now usually ensigns the arms of an archbishop. Woodward mentions two early 17th-century instances of this use: Bertrand d'Eschaux, archbishop of Tours, before 1618, and Claude d'Achey, archbishop of Besançon, who died in 1637. In portraits, too, the double cross is shown: as for example in the portrait, engraved by Drevet in 1747 after Rigaud, of the cardinal Henry Oswald d'Auvergne, commendatory abbot of Cluny, canon and grand provost of the cathedral of Strasburg, and archbishop of Vienne. This pluralist prelate is represented in his *cappa magna* and seated: by his side are seen his mitre and cross, the latter with the double traverse.¹⁹ But there is a very much earlier example of an archbishop being represented with the two-barred cross—in the early 14th-century manuscript known as "Queen Mary's Psalter",²⁰ the illuminations in which have been reproduced and published by the trustees of the British museum. In this volume plates 284-293 give the life and martyrdom of S. Thomas of Canterbury. The saint is seven times represented with a two-barred cross of the peculiar

British museum there is a portrait of George Paul de Mauleurier Langeron, one of these prelates; his shield is ensigned with mitre, tau and staff, the T being between the other two. As to whether the tau was used as a cross, other than heraldically, I can say nothing.

¹⁶ *Antiqui Romanorum Pontificum . . . notis illustrati a Benedicto Ab. Floravante, Romæ 1738*: on plate opposite p. 144, No. II.

¹⁷ Demay, *op. cit.*, pp. 478, 479; he does not give the date of the seal.

¹⁸ *Op. cit.*, Plate XXII.

¹⁹ At the beginning of the present year this fine engraving was in the possession of Mr. Robert Dunthorne, of Vigo Street, London.

²⁰ British museum MSS., Royal 2 B vij.

⁹ Demay, *op. cit.*, 473.

¹⁰ *Ib.*, 433.

¹¹ *Ib.*, 453.

¹² See *Revue de l'Art Chrétien*, 1911, p. 21, article by M. Prinert.

¹³ Davenport, *English Heraldic Bookplates*. London, 1909, p. 61.

¹⁴ *Ib.*, p. 201.

¹⁵ Perhaps mention should be made of the abbots general of the canons regular of S. Anthony. In the print room of the

Prelatial Crosses in Heraldry and Ornament

form here reproduced [FIGURE 2]; but in the scene of the martyrdom (plate 292) Edward Grim, his crossbearer, holds a cross of the usual form, as he does in another place in which the same scene is depicted (plate 242).

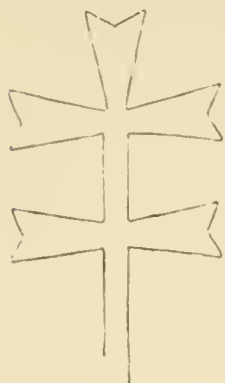


FIGURE 2.

Another cross of peculiar form [FIGURE 3] is to be seen in the picture gallery of Seville. For some reason, S. Jerome, in the dress of a cardinal, is shown with this cross in his hand. As a cardinal he would not use a cross; and he was not a bishop. Perhaps neither this cross nor the one borne by S. Thomas in the British

museum manuscript was intended for a prelatial cross; it may be that one and the other has some other meaning, and the fact of Grim holding the ordinary Latin cross certainly does not make this less probable.

A cross with three traverses was made for and presented to Pius IX, but it was only used on one occasion, if at all; the papal cross actually used has a single bar; the cross with three bars is purely heraldic. I am unable to say whether any patriarchs use a cross with two bars, but it is more than probable that such would be found at, say, Lisbon and Goa.²¹



FIGURE 3.

So much for this form of cross: now something must be said of the other—the pectoral.

This originally was only worn with the mass vestments, and was hidden from sight. Innocent III speaks of it as peculiar to the pope, but in course of time bishops and abbots adopted it: no more, however, need be said here of the pectoral cross in this connexion.

As an ordinary prelatial ornament, worn that is with everyday dress, its history only goes back to the end of the 16th century. The custom appears to have started in France at the suggestion of Henry IV. The story goes that a bishop wishing to enter the Louvre was insulted by a sentry who could not recognize his dignity from his dress: the bishop complained to the king who suggested that bishops should wear a cross to denote their dignity. Even after this it seems that the cross was only worn in France by bishops who had not the cross of some order to display. Richelieu, for example, is always seen with the cross of the order of the Holy Ghost: and among the portraits in the print-

room of the British museum there are other examples of this—Camille de Neufville, archbishop of Lyons in the last quarter of the 17th century, has the cross of the Holy Ghost only, and so has René François de Beauvan, archbishop-duke of Narbonne, who died in 1739.

The custom soon spread beyond the borders of France; and by the middle of the 18th century it had become the recognized badge of the episcopate.

But its use has not been confined to bishops. Abbots, as a matter of course, imitated them; and this apparently at an early date. And not Benedictine abbots only, but prelates of the canons regular. An engraved portrait of Claude Maugis shows him with the cross in 1630, he being commendatory abbot of S. Ambroise, presumably the house of canons regular of that name in Bourges; a mitred provost of the canons regular of S. George's in Augsburg wears a jewelled pectoral cross in his portrait in the British museum, and Laborde noted that the prior of the canons regular of Calatayud in Aragon wore a gold cross like a bishop.

The heads, too, of some secular churches appear to have worn the pectoral cross; it is seen in the engraved portraits of Remi du Laury, provost of S. Peter's in Lille, engraved in 1677 by Edelinck after J. van Oost; of Charles von Vacchier, mitred dean of the collegiate church of our Lady in Munich; and of Wilderic von Walderdorff, provost of Mentz, scholastic of Wurzburg and canon of Spiers.

It may be, too, that protonotaries followed bishops in the use of the pectoral cross: one of these dignitaries is shown with it in a portrait dated 1601; "Jacob Chimarrhæus", the personage in question, held more than one office, but the presence of mitre, staff, and pectoral cross can only be explained by the fact of his being a protonotary. It is now quite clear that they have no right to it in their ordinary dress but only on certain specified occasions when in their full prelatial dress; to be precise when they are on their way to a church to sing mass in pontifical vestments. In spite of this a process reproduction of the portrait of a living English protonotary has been scattered abroad showing him in his ordinary prelatial dress and a pectoral cross—one more instance of the need of caution in the acceptance of portraits as authorities in such matters.

So far nothing has been said of the pope and the cardinals. The first pope to wear the pectoral cross with his ordinary dress was Pius IX; and unless some change has been made quite recently the pope still only wears it in private—never with his official dress.

Cardinals did not readily take to this ornament; the earliest portraits of cardinals with the cross known to me are those of John Lipski, bishop

²¹ The cross of the chapter of Cremona cathedral is or was of the "patriarchal" shape: Ughelli says (*Italia Sacra*, 2nd edn., iv, 578) that this was done *ex pontificio decreto*.

Prelatial Crosses in Heraldry and Ornament

of Cracow, who was created in 1737, and John Theodore of Bavaria, bishop of Liège, created in 1743. There are portraits of even French 18th-century cardinals without the cross; for example those of Césaire d'Estrées, bishop of Laon, who died in 1714, and Louis Anthony de Noailles, archbishop of Paris, who died in 1729. Till nine years ago only cardinals who were also bishops wore the cross within the limits of the old papal states; such cardinal priests as were not bishops did not assume it till they had crossed the frontier, and cardinal deacons were not entitled to wear it at any time. But by a *motu proprio* dated 25 May, 1905, his holiness Pius X granted the pectoral cross to all cardinals, with permission to wear it anywhere.

The "Cæremoniale Episcoporum" directs that bishops belonging to a military order should wear its cross hanging from the neck; this is the probable explanation of the cross or badge of other orders being worn. In the middle of the 17th century a Dominican bishop of Antwerp appears from his portrait to have worn a cross like that in the arms of his order, a cross fleury argent and sable counterchanged; and in the middle of the 19th century a Mercerdarian bishop of Malaga had the badge of his order (in the upper part of which is a cross) fixed to the top of his cross. The wearing of the cross of an order in

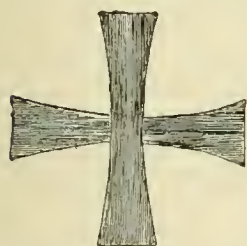


FIGURE 4.

this way was not confined to bishops. Portraits in the British museum show a 17th-century commissary general of the canons of S. Anthony with the T hanging from his neck; two 17th-century generals of the Trinitarians with a cross (hanging from the neck) like that in their habit [FIGURE 4], a fleur-de-lys being added in each angle; and an 18th-century official of the order of S. John of Jerusalem with the Maltese cross.

Nuns, too, have indulged in the pectoral cross

like bishops. The Benedictine prioress of Vaurey wore it; so did the abbesses of the canonesses of Lons-le-Saunier and Montigny, in the diocese of Besançon, the canonesses wearing a smaller one—both these houses, it must be observed, were Franciscan. In the British museum there is a portrait of Louise Adelaide of Orleans, daughter of the Regent, with a pectoral cross, she being abbess of Chelles, a Benedictine house. At the beginning of the 19th century, Pius VII gave the abbess of S. Mary Magdalene at Pesaro permission to wear a pectoral cross like the Benedictine abbess of Fano: the Pesaro house is apparently no longer in existence, but the abbess of Fano undoubtedly still rejoices in her pectoral cross. The abbess, too, of the noble chapter of Hradschin includes it among her insignia; and she, it will be remembered, is an archduchess who is at perfect liberty to resign her dignity at any time and marry.

The pectoral cross is normally a Latin cross: in a few cases it is found with two bars—the patriarchal cross. The patriarchs of Lisbon and Goa wear a cross of this form, so does the archbishop of Armagh and perhaps others; an archbishop of Armagh is said to have been asked in Rome to justify his use of the double-barred cross and did so by alleging the usage of his see from a period anterior by centuries to that in which bishops began to wear a pectoral cross at any time or of any form. Finally a double-barred cross of peculiar form [FIGURE 5] is worn by one prelate who is not a bishop—the commander of the hospital of S. Spirito in Sassia in Rome. But the form of this cross is that of the cross worn on their habit by the canons of the Holy Ghost of whom he was the head, though it differs from the latter by having a dove super-imposed; and so it must undoubtedly be regarded rather as the badge of the order than as a pectoral cross in the ordinary sense of the term.

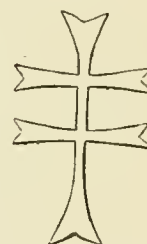


FIGURE 5.

TURNER AT TIVOLI BY THOMAS ASHBY

TIVOLI is, as all visitors to Rome know, one of the most attractive places in its environs. It lies on the northern extremity of a small range of hills, which is isolated from the main group of the Sabines by the Anio on the north, the wide valley of a smaller tributary stream, the Fosso d'Empiglione, on the east, and by a deep valley on the south, which runs up to a narrow col above Gericomio, a farmhouse built by Cardinal Prospero Santacroce in 1579 as the resort of his

old age. The range culminates in the Monte S. Angelo in Arcese, which dominates the col just mentioned, and is crowned by remains of a mediæval church and monastery, dedicated to the archangel Michael, which may have been preceded by a temple of the Bona Dea, erected by a contractor of the time of Domitian who had successfully completed the channel of the Claudian aqueduct through or under the Mons Ætlanus, as it was called in Roman times. The whole range commands an uninterrupted view

Turner at Tivoli

over the Roman Campagna, with its wonderful play of light and shade, and the southern part of Tivoli enjoys it too.

But there is another side of Tivoli, which has a somewhat different aspect. The northern part of the hill on which it stands overhangs the deep gorge of the Anio, which here makes a leap of some 350 feet down to the level of the plains below. The river flows round it on the east and north; on the east is the great waterfall which was formed in 1826-35 by Pope Gregory XVI, who cut two new tunnels, and thereby saved the town from the constant perils of inundation and even actual destruction. On the north the steep slopes are clothed with vineyards, and then a little further on, they are occupied by mills and factories of various kinds, some of them of respectable antiquity, which derive their motive power from a branch of the river which travels in a subterranean channel under the town. The outfalls of these streams form Cascatelle, a series of minor waterfalls which rejoin the main stream in two or more leaps. The lowest of these waterfalls pass through the arcades of a building which a long tradition has baptized the Villa of Mæcenæ, while modern research has proved that it was a large edifice belonging to the Augustales, a body which maintained the worship of the emperor, and, at Tivoli, also took an active part in the cult of Hercules, the tutelary deity of the city. The lofty substructions, through the lower stories of which a branch of the Roman road to Tibur passed, supported a great arcaded courtyard connected with the temple, which itself probably stood higher up, on the site of the present cathedral. This building marks the western extremity of the town. It was a site on the north side of the gorge, opposite the waterfall, which was, in all probability, that of the villa of Horace, now marked by the low, straggling white convent of Sant' Antonio. Here the roar of the water is always in one's ears: the distant city of Rome is framed in the green slopes of the gorge: the view is far more intimate, far more secluded, than that from the slopes to the south of the town, an even more favourite spot for Roman country houses; and, as Mr. G. H. Hallam has pointed out to me,¹ in this respect, as in others, no site seems to fit so well the Tibur—not the *Tibur superbum* which dominates the whole Campagna, but this other Tibur, bathed in spray from the headlong Anio—which Horace knew and loved.

It was this side of Tivoli, too, that had appealed to British artists of the latter half of the 18th century. Richard Wilson, James Skelton, Jacob More, Francis Towne and many others of less note, had been attracted to this mighty cascade and to the rocky depths into which it fell; and so we

¹ The idea is more fully developed in a joint article by Mr. Hallam and myself on the Villa of Horace at Tibur, which will appear before long in the *Journal of Roman Studies*.

find that Turner devoted some of his finest sketches to Tivoli in that visit to Italy in 1818, during which he accomplished so much work at such a high level of excellence. The drawings which deal with Tivoli are mainly contained in two sketch-books: Nos. CLXXXIII and CLXXXVII² of Mr. Finberg's "Inventory": and the former contains some eighty sketches entirely devoted to Tivoli: they are on paper tinted with bistre, with the high lights rubbed out, while the latter, which contains mostly sketches in pencil with a few water colours, has a few views of Tivoli in it.

The whole series is a most attractive one, as the specimens of it here reproduced will show.

We may begin with a general view CLXXXVII, 31 [PLATE I, A], taken from the summit of the so-called Monte Catillo (Catillus, an Arcadian, according to some, an Argive, according to others, was one of the legendary founders of Tibur) which lies to the east of the town, just across the Anio, and is now crowned by a cross. The view is taken looking down on to the town, and is a very fine example of perspective. In the foreground we see the Porta Cornuta, with its picturesque mediæval battlements, now swept away, at the entrance to the town, and beyond it the bend of the Anio, not yet directed to its new channel. To the right are the famous temples which bear the names of Vesta and the Sibyl. Further back we see the pointed campanile of the cathedral, and to the right of it a prominent mediæval tower, to the left are other church towers, that of S. Biagio among them, and further on again, the picturesque pentagonal castle built by Pope Pius II, on the site, so it is said, of the Roman amphitheatre. Still further back on the right is the hill which closes the gorge on the north, with the olive-clad platform below it, on which once stood the enormous villa of Quintilius Varus, and behind, in the extreme distance, are the triple hills called by the Romans the horned mounts (*Montes Corniculani*), crowned by the villages of Monte Celio and S. Angelo, and in the centre by a convent belonging to the former. To the left stretches the horizon of the Campagna, indicated with marvellous skill by a few pencil touches. Those who know Tivoli well will appreciate the rendering of the straggling line of the modern high road to Rome, and on the extreme left the dark spot which shows us the tower of Castiglione, marking the citadel of Gabii, a city once as proud perhaps, as Tibur itself, but shrunk in importance even in Augustus's days, and now utterly desolate.

The preceding leaf of the same sketchbook (CLXXXVII, 30) gives us a charming view taken from the foot of Monte Catillo looking over towards the temples [PLATE I, B]. The spot from which Turner drew it must have been exactly above where the river now issues from its twin tunnels, and plunges into the abyss. Olive-trees then still

² The respective sizes are 10 × 7 $\frac{15}{16}$ in. and 16 × 10 $\frac{1}{16}$ in.



(A) VIEW FROM THE SUMMIT OF MONTE CATILLO



(B) VIEW FROM THE FOOT OF MONTE CATILLO



(C) VIEW FROM THE LEFT BANK OF THE RIVER, THE CAMPANILE OF THE DUOMO IN THE DISTANCE



(D) VIEW FROM THE HIGH ROAD UP TO THE TOWN

clothed this slope, it seems : but a road and a garden below have taken their place.

The other sketchbook (CLXXXIII) is, as we have seen, entirely devoted to Tivoli, and the great majority of the sketches are taken in and around the deep valley of the Anio.

A view of the gorge from the left bank with the river winding down towards the plain has already been reproduced in *The Burlington Magazine*.³ It is taken from the Piazza dell' Olmo, close to the cathedral, and the two arches on the left belong to the arcades connected with the temple of Hercules. The so-called Villa of Mæcenas, which is seen further down the hill, appears in many of the sketches. It figures at the left-hand of a view taken from among the olives below the villa of Quintilius Varus, in which the Alban hills are partly seen emerging to the right of the nearer olive-clad heights (*ib.* 23) : it is seen again in a view taken lower down still, from the left bank of the river above the Ponte dell' Acquaria, with the tower of the cathedral in the centre background (*ibid.* 7). The gnarled olives in the foreground are one of the features of this lovely valley, with the perpetual song of the waters : in spring the birds and the freshness of the green of many and various tints make it especially attractive, but it is always a scene of beauty.

A still more audacious drawing [PLATE II, c] remarkable for its splendid perspective (*ibid.* 6)

was taken from the left bank of the river, where now the electric power works of Rome stand : the water is seen issuing from the Roman arches and mingling with the hurrying grey-green waters below. Beyond are the arcades which support the Piazza dell' Olmo, and the cathedral campanile towering above them : while to the left is the secluded gorge which, as we have seen, Horace knew and loved so well. Last of all is a drawing (*ibid.* 13) taken on the steep high road up to the town [PLATE II, d] : on the left is a fountain, now no longer to be seen, at which a horse, attached to a cart, drinks : to the right is the so-called Tempio della Tosse, perhaps the mausoleum of some Roman senator, surrounded by pergolas of vines. It was erected in the 4th century A.D., after Constantians and Constantius had, as their boasting inscription records, eased, to some extent at least, the abrupt ascent of the earlier road. Behind it are the arches which support the terrace of the Villa d' Este. To the left we see the town steeply rising, and to the left a tower which crowned the extremity of the Villa of Mæcenas.

These wonderful drawings are, as I have said, but a selection from Turner's sketches at Tivoli. They show a skill in representing the scenery of this most attractive place which has perhaps never been surpassed, and form a worthy crown to the many representations of it which we owe to his predecessors. I hope that the new development of the British School at Rome may lead some students to follow in his footsteps.

³ CLXXXIII, 4 [Jan. 1914, Vol. XXIV, No. 130, Pl. II, d].

LETTERS TO THE EDITORS

S. GILES SAYING MASS (STEINKOPF COLLECTION)

To the Editors of THE BURLINGTON MAGAZINE.

SIRS,—In the exhibition of pictures of the Flemish school some years ago at the Burlington Fine Arts Club, there was shown one of the wings of a painting by the "Master of S. Giles", the other wing being in the National Gallery. The panel in question at that time belonged to Mr. E. Steinkopf. It depicted S. Giles saying Mass, and the altar and other surroundings were an exact representation of the interior of S. Denis as it existed towards the end of the 15th century. For purposes connected with certain investigations, I am very anxious to obtain sight of this picture, but no one seems to know where it has gone since the death of the last recorded owner. I shall be greatly obliged for information which will enable me to see it. The

picture is of much historical importance and ought not to be lost sight of.

Yours faithfully,

MARTIN CONWAY.

[Referring to a review of "Sport in Art" in these pages (May, p. 126), the author, Mr. William Baillie-Grohman, points out (1) that Diane de Poitiers was the mistress of both Francis I and Henri II ; (2) that equitation, as mentioned in his preface, does not come within the strict scope of his book ; (3) that he considered the Duke of Newcastle's "System of Horsemanship" too well known to need further comment ; (4) that he omitted Sir Thomas Cockayne's "Short Treatise of Hunting" because all its illustrations, except two inferior cuts, are taken from De Fouilloux's or Turberville's works, which he discusses at length in his present book, and he had given an account of it in his former work, "Master of Game".—ED.]

REVIEWS

WEISSGRUNDIGE ATTISCHE LEKYTHEN nach Adolf Furtwaenglers Auswahl, bearbeitet von WALTER RIEZLER mit Beiträgen von RUDOLF HACKL. Two vols., folio. Munich (Bruckmann), M 300.

It was a long-nourished plan of the late Prof.

Adolf Furtwaengler to complete his magnificent publication in conjunction with Karl Reichhold, of selected Greek vases, with a companion volume of photographic renderings of selected Attic

Reviews

lekythi. The form of these vases usually approximates to the cylinder, and it is therefore easy, by means of the cyclograph, to develop any desired part of the surface into a flat picture. The basic principle of that instrument is that if a cylinder is given a movement of cycloidal rotation, along an imaginary plane in front of the lens, and if a narrow slit travels in a parallel plane at a proportionate speed so that the successive points of instantaneous rest are alone exposed to the lens, a flat picture of the surface of the cylinder is obtained. The volume now issued is the work of Messrs. Walter Riezler (who has carried the work to its conclusion), and Rudolf Hackl, who died when it was half finished. It consists of 96 plates, in photogravure or half tone, and an elaborate commentary, with 56 text illustrations. The vases rendered cyclographically are taken from the collections of Athens, Berlin, Munich and Paris. Considered from the cyclographic point of view many of the plates are very successful. In some instances, however, the authors do not seem to have made enough use of the methods of tilting the vase, so as to make the critical parts of its surface conformable to a cylinder, and to improve their definition at the expense of parts that are indifferent. The group of vases with which the book deals is strictly limited. It is one section only of the vases drawn in outline and washes of colour on a white surface. It consists of that delightful series of small jugs which hardly occur except in the cemeteries of Athens and Eretria (in Eubœa). They were designed to contain the offerings of oil which were poured out in honour of the dead. Afterwards, they might be buried, or broken and thrown at the back of the tomb, or burnt on the pyre. Examples occur of each of these alternatives, and one of the vase drawings curiously enough (pl. 33) shows a vase broken in half. The group is produced by two methods; the outlines are drawn either in a hard shiny glaze, like that of the red-figure vases, or in matt greyish lines of a softer character. The latter method superseded the former, but the whole duration of the production was comparatively short, probably within the compass of a hundred years, say from the Persian wars to the first quarter of the 4th century B.C. The vases in question were meant to be used at the graveside, and their subjects are predominantly connected with death and the grave. For the most part they are of a limited number of types, and only saved from monotony by the little touches of pathos or individuality which the artist is able to add. A few, but only a few, show the ordinary doings of everyday life, as the woman in her home, or the youth riding or hunting. Even in these, there is sometimes an incongruous introduction of a sepulchral stele, to remind us of the purpose of the whole. More often, they are more directly and obviously connected with the grave.

Sometimes symbolically, Death and Sleep are seen lowering a typical dead man into the grave. Sometimes, Charon in his bark, surrounded perhaps by a mothlike swarm of fluttering souls, pushes to shore, hard by the funeral stele, and beckons to encourage his doubting passenger, who is escorted, it may be, by Hermes himself. (In one instance, Fig. 54, there is an unfortunate confusion in the text, of Hermes and Charon). In a touching example (Pl. 79), Charon beckons to a child who is sitting on the bank and looking with interest towards him. The mother has brought his pet bird and box of toys to the edge of the river, but there he must leave her. The remaining groups of the vases deal more directly with the service of the grave. In one set, described as "preparation", the scene is laid in the house. Mistress and maid are preparing the offerings and sashes to deck the monument. In another, and more numerous series, the offerings have been brought to the grave. Sometimes the artist shows us the mourners only, but often the deceased, though Charon's bark may have already called for him, and though his soul may be shown as a fluttering diminutive figure, is also shown in bodily shape, seated on the steps of his tomb, or standing beside it. In many cases there is no room for doubt whether a person shown is a mourner or the dead, but in others it is a matter of uncertainty. One of the chief merits of Mr. Riezler's work is the care with which he has analysed the treatment of the themes, and has attempted to distinguish the intentions of the figures. If a figure stands for the dead person, it is marked by a certain pathetic aloofness. He and the mourners are unaware, or only dimly aware, of each other's presence, and no gestures or incidents bring them into direct communication. Sometimes the mourner makes a sign of greeting, but not as if he was aware of a presence. The modern reader must always be on his guard lest he put too much of his own into the interpretation of these exquisite drawings. He must remember always not to put too much stress on slight variations in what, after all, were hasty repetitions of accepted types, and not to attempt to penetrate too far into the baffling reserve with which a Greek artist treats emotion. But if he is moved to study this exquisite and clearly defined branch of ancient art, no book exists that will give him a better and more typical selection of materials.

A. H. S.

BAROQUE ARCHITECTURE; by M. S. BRIGGS, A.R.I.B.A. (Unwin.) 21s.

It might not be too bold to say that this book is as good as anything written in England on architecture for some years. Mr. Briggs is a practising architect who is interested in the history of his subject, and can write about it both learnedly and pleasantly. Baroque architecture has hitherto been little understood and often despised; it is probable that it will now be appreciated. There

are still people living who consider that architecture died with the Gothic period ; others would have it perish with Michelangelo and Palladio ; but by far the strongest opinion of the present day asserts that it lives perpetually, rising and falling in waves of achievement, and always expressing its age. Can we, from the muddle of our modern street architecture, afford to despise a style so strong, so varied and yet so uniform as baroque was in Italy and Austria in the 17th century ? Mr. Briggs does not attempt to prove it equal to its predecessors ; he merely lays before us the facts and leaves us to judge. "Baroque architecture" he says, "may be limited to an historical period, varying in date in different countries and cities, but in general beginning as the renaissance spirit declined to pedantry, and ending with the return to pedantry in the 18th century. Its buildings may be recognized by the general principles which govern their design rather than by the abundance of their ornament". Again, baroque and rococo are not interchangeable terms. Baroque was sometimes rococo, as in Germany in the 18th century, but the latter is rather a phase of the former than a distinct style. All this is well explained in the first chapter, with adverse quotations from Ruskin and other authorities. There follows a quite unbiassed description of the religious movements of the day : the counter-reformation and the rising power of the Jesuits. Wherever the church regained its hold, there baroque flourished, and the style is traced in its growth from its cradle at Rome in the end of the 16th century to more distant parts of Europe. There are chapters on Bernini, Roman palaces and gardens, Genoa, Venice, Northern Italy, Malta and the kingdom of Naples. These occupy half the book and conclude with a clever analysis of the whole style in Italy. Three chapters are then given to Austria and Germany, in which cities like Vienna and Salzburg are treated in detail, and one each to France, Spain, Portugal and Spanish America, Belgium and Holland, and England. The concluding chapter is the best ; in it the characteristics of the style are summed up admirably. The author admits the artificiality of baroque, but claims with truth that the 17th century witnessed a real advance—especially in planning. The style "taught us many things about the broader aspects of architecture in an age when life was easy and spacious—how to plan and design on a monumental scale, how to make our surroundings less austere, how to glorify the gifts of nature in garden and fountain, how to appreciate the grace of the human form, and lastly, how to beautify our cities".

If a criticism has to be made, one might say that Mr. Briggs has made his subject too comprehensive. The inclusion of Bernini, for instance : his baldachino and tombs are essentially baroque, but his colonnade can hardly be classed so ; though in a book like this, where a period has to begin and end,

it is difficult to know what to do with a man who lived sometimes in a previous one. Also, the buildings mentioned at La Rochelle (p. 176) belong rather to the period following baroque ; they were built chiefly in the middle of the 18th century—during the "return to pedantry" ; and the cathedral was built by Gabriel, and not in 1603. But these are minor criticisms, and cannot mar the general excellence of the book. There are a great many photographs, and several clear and delightful drawings by the author, of which that illustrating Moreglia cathedral in Mexico and several of the Brenta canal may be especially mentioned. At the end of each chapter there is a bibliography, and there are a few plans. More of these would be acceptable, especially of large secular buildings, and perhaps even a few measured details to a large scale would not make the book too technical, nor frighten the general reader. Lastly, a German writer would probably add a chronological chart, showing the activities of the style in different countries : but these are no more than suggestions for the possible enhancement of so valuable a piece of work. Mr. Briggs is to be congratulated ; so is Mr. Unwin. A. S. G. B.

NOTES ON TURQUOISE IN THE EAST. By B. LAUFER. Chicago (Field Museum of Natural History).

Mr. Laufer seems to be endowed with super-human energy. Hardly have we absorbed his admirable work on jade when it is followed by an equally admirable monograph on the turquoise. The latter will not appeal to such a wide public as the former, but it is just as thorough and scholarly, an exhaustive work on a relatively obscure subject, and the kind of book which makes us thankful for the existence of such scientific institutions as the Field Museum of Natural History. On the subject of the turquoise it will no doubt remain for a very long time the standard authority, but, needless to add, it will be consulted besides on a hundred and one questions relative to precious stones in general, and it abounds in pithy notes on the lithology of the East. About one-third of the text is devoted to the turquoise in India and Thibet. The stone appeals most strongly to the feminine taste in the latter country, and the turquoise-inlaid jewellery worn by Thibetan women has supplied some very attractive illustrations. The remaining two-thirds treat of the turquoise in China, but of these the greater part is occupied by the identification of a troublesome stone named *sê sê*, which is not, after all, the turquoise, but a member of the ruby family. Having cleared up this question and incidentally put on record the results of much laborious research, Mr. Laufer proceeds to prove that the turquoise is a relatively recent acquisition in China. Its modern name is *lû sung shih* (green fir-tree stone), varied to *sung êrh shih* and *sung tzu shih* (fir-cone stone), which, however, is not to be

Reviews

confused with *sung shih*, the fossil fir. Apparently the name *lū sung shih* is not older than the 18th century; and though it is true that under the name of *pi tien* or *pi tien tsū* the turquoise is mentioned in the Yüan dynasty (1280 to 1367 A.D.), we are expressly told that during the Sung and Ming periods which respectively preceded and followed "the turquois was hardly known to the Chinese or played no rôle in their life". It was, in fact, in the Ch'ien Lung period (1736-95) that "the stone was officially adopted and its use sanctioned for the imperial cult", and the illustrations which Mr. Laufer gives of carved turquoise are relatively modern work, made in Hsi-an Fu and Peking, the two chief centres of the turquoise cutting industry to-day. Apparently the stone is unknown in Japan. These are a few of the many important points which Mr. Laufer emphasizes in his book and they are supported by a wealth of quotations and cross references which will make the work invaluable to the student. "At a future date", is Mr. Laufer's creed, "precious stones will occupy a prominent place also in Chinese archæology, and the practical utility of studies like the present one will then become manifest". It is a modest prophecy, for the fulfilment of which we need wait no longer than the time required for obtaining a copy of Mr. Laufer's monograph.

R. L. H.

L'EXPOSITION DE LA MINIATURE À BRUXELLES EN 1912.
Brussels (Van Oest).

The exhibition of portrait-miniatures held at Brussels two years ago was notable in many ways. It was, we believe, the first exhibition of the sort to be held on international lines. It also both established the line of succession from the miniaturists of the middle ages to the fashionable portrait-miniatures of the present day, and at the same time pointed a moral as to the limitations of this particular art, and the sincerity, or lack of it, of those who practise it nowadays. Thanks to the surprising energy of Baron H. Kervyn de Lettenhove, who has a real genius for the organization of exhibitions, a very adequate collection was shown in very advantageous and attractive circumstances. The exhibition, though hardly one to attract the average sightseer, was well patronized by royalty and society. It is generally accepted that the English section, which was admirably organized under the presidency of Lord Hothfield, with Mr. M. H. Spielmann as secretary, was the *clou* of the exhibition, due not only to the quality of the portrait-miniatures shown, but to the tasteful installation in rooms specially decorated by Messrs. White, Allom & Co. to suit the purpose of the exhibition. Here, although the great collections at Windsor Castle, Welbeck Abbey, and Montagu House could not be drawn upon, a really interesting and illustrative collection of portrait-miniatures from Hilliard to the present day could be studied. The remainder

of the exhibition was of a less coherent character, and would have been the better for some more stringent sifting. It included, however, the valuable loans from the Queen of the Netherlands, and thus illustrated the art of Holbein, which it had been impossible to supply from England. The Rijks Museum at Amsterdam also sent a valuable contribution. A memorial catalogue has now been issued which will be treasured by all lovers of this beautiful art. Not only does it contain excellent reproductions of the best miniatures in the collections of Earl Beauchamp, Mr. Henry J. Pfungst, and other English collectors, as well as the pick of the continental exhibits, but many of these are reproduced in colours. In an art where delicacy of touch is so essential an ingredient it is not surprising to find that colour-printing, although producing a pleasing result in itself, fails to reproduce the tenderness and refinement of an original miniature. It is, in fact, the coarser and less skilful miniature-paintings which suffer least from the printing in colours. The book, however, is a fine tribute to the industry and artistic skill of Baron Kervyn and his collaborators, and should retain its interest and value.

L. C.

THE ART OF BOTTICELLI. An Essay in pictorial criticism; by LAURENCE BINYON. (Macmillan) £12 12s. net.

Throughout this brilliant and sympathetic essay Mr. Binyon lays stress on his indebtedness, especially as regards the historical side of his subject, to Mr. Horne's classical work on Botticelli, which, as Mr. Binyon truly puts it, "cannot be too much admired as a monument of English scholarship". Such new facts as have come to light between the production of these two books have, however, been conscientiously noted by Mr. Binyon; but the recounting of Botticelli's life and analysis of his artistic development and achievement have not been the sole or principal aims of Mr. Binyon. What he above all has been interested in is the significance of Botticelli for modern art. The opening section of the book is devoted to a discussion of this subject, and the views expressed in it by Mr. Binyon—especially on the value of imagination in art and on the habitual misapplication of evolutionary principles in judging of art—seem so sound in substance and so admirably and convincingly put, that they are bound to be of great helpfulness in these days of keen æsthetic argument. After a brief but vivid sketch of Botticelli's life, Mr. Binyon goes on to discuss first the influences under which he was formed and then his works grouped according to their subjects; and for sympathetic and illuminating interpretation some of these pages must undoubtedly take rank among the finest that have ever been written on Italian art. I should like especially to instance the charming sketch of Fra Filippo Lippi and the chapter on the Dante illustrations by Botticelli. But if it is impossible to speak of Mr. Binyon's share in the volume

otherwise than in terms of praise, it must be confessed that the costly mode of production and consequent prohibitive price seem rather absurd in a book like this, which appeals to, and one wishes should be read by, the cultivated public at large. Nor can it, indeed, be said that the colour-illustrations are a success, for in very many of them the clearness, luminosity and precision of the tempera pigments have been replaced by haziness and heavy shadows. Mr. Muirhead Bone's frontispiece etching is assuredly in itself delightful; but one cannot help feeling that this *Tuscan farm near the birthplace of Botticelli* (!) has rather a remote connexion with the book. The excellence of the printing, paper and binding deserves every acknowledgment.

T. B.

THE ARAGONESE DOUBLE CROWN and the Borja or Borgia Device; by ALBERT VAN DE PUT. (Quaritch.) 5s.

We regret the long delay in noticing this, the first, publication of the Gryphon club, which was sent to us four years since; a delay due to its having been accidentally taken with other *brochures* to our store-room, where it remained unnoticed till a few days ago when, again by accident, it was brought to light. Mr. Van de Put, now one of the assistant keepers of the Victoria and Albert museum, has brought together a number of interesting facts relating to the device of the double crown, adopted by John I of Aragon before the beginning of 1393, and made use of by members of his house for at any rate half a century; and other no less interesting facts relating to the device adopted by Rodrigo Borja or Borgia of Valencia, pope under the name of Alexander VI, which was used not only by himself, but by his sons the dukes of Gandia, and by another member of the Borja family, Francis archbishop of Cosenza. The Borja device can be "only adequately described by the same name" as that of the Aragonese royal family; and Mr. Van de Put very reasonably suggests that it may have been adopted as "the embodiment of the theory" that the Borgias of Valencia were descended from the lords of Borja in Aragon and so, albeit in an illegitimate line, from the royal house—a theory, he notes, rejected "by competent authorities as devoid of any historical basis". Mr. Van de Put has dealt with his subject with the thoroughness and erudition one instinctively looks for in anything coming from his pen. Mr. Bedford's illustrations, too, are quite excellent. Good work is being done by the Gryphon club, and we look forward with interest to its next issue.

E. B.

DIE ABTEIKIRCHE ZU LAACH, und der Ausgang des gebundenen romanischen Systems in den Rheinlanden; von DR. PHIL. ANDREAS HUPPERTZ. Strassburg (Heitz), 14 M.

This is a learned contribution to the series of "Studien zur deutschen Kunstgeschichte". Like a few others of its kind, it gives an impression of treating an entirely architectural subject from a point of view which is strongly archæological and perhaps a little amateur. What there is of analysis of

artistic forms or criticism of design, though visible in places, is drowned in a mass of detail elaborately given to trace an influence or establish a date. However, the church at Laach is about the most perfect example of German romanesque building, and this book should encourage an interest in that style. The author is emphatic as to the importance of the roof of the church. Though begun as early as 1093 and almost contemporary with the cathedral of Speier, it is vaulted in a manner far in advance of its time. The average (*gebundenen*) system of this period in Germany was to enclose two bays of the aisles in one of the nave with a quadripartite and later a sexpartite vault. The Laach church, however, has one bay of the nave to each one of the aisles, the system (*ungebundenen*) which later supplanted all others, and, with several great exceptions, became the standard Gothic roof in Europe. The reasons for this early and bold experiment, its prototypes, contemporaries, and future influence are described minutely, every dimension of the church is given and it is all catalogued chronologically. Plates of plans and photographs help to clarify the argument, though it is odd that none of the latter illustrate the interior of the church. The book may be enjoyed by antiquaries, but architects will find in it little inspiration.

A. S. G. B.

ANCIENT PAINTED GLASS IN ENGLAND; by DR. P. NELSON with 33 plates and 34 text illustrations. (Methuen, "The Antiquary's Books".) 7s. 6d. net.

STAINED GLASS OF THE MIDDLE AGES IN ENGLAND AND FRANCE; painted by L. B. SAINT; described by H. ARNOLD. (Black.) 25s. net [with 50 colour illustrations].

These two volumes are complementary to each other. Though Dr. Nelson gives a clear account of the art in England, three-fifths of his pages are given up to county-lists of examples still extant. These are probably the longest lists yet published, but they would be much more useful if they had been properly set out, and if the authorities had been specified. On the other hand, the index seems complete and accurate, and Dr. Nelson's enthusiasm wins regard. The purchase of Mr. Saint's polychrome copies for the Victoria and Albert Museum shows that he has a strong and rare faculty for that kind of drawing; unfortunately, the craft of colour reproduction is not developed enough to represent them at their best in print within the limits of a volume saleable at 25s. Mr. Arnold describes the glass in England and France illustrated by Mr. Saint from the point of view of a glass-artist particularly able to explain technical processes to laymen agreeably and lucidly. Archæologically considered, both authors are too liable to follow predecessors' mistakes in pre-dating many of the specimens, and they surely exaggerate Byzantine influence? In one instance (p. 71) Mr. Arnold seems to abandon his own artistic position. The reason why imitative renewal of lost fragments is obnoxious is

Reviews

because the imitation is generally so bad that the plain quarry, inserted by the humbler-minded glazier, not only shows a more artistic spirit in the workman, but is a preferable dissight to the eye. If the modern glass-artist really can produce quarries which satisfy eyes sensitive to form and colour, as Mr. Arnold intimates has been done by Mr. Caldwell, the modern glass artist has justified his activity, and it does not in the least matter if he leads his fellow students in the art and the *Kunstforscher* astray. For the original great artist's object was beauty, as Mr. Arnold would be the first to agree, and not the supply of educational documenta.

J. K.

LA PEINTURE D'HISTOIRE EN FRANCE DE 1747 À 1785; par JEAN LOCQUIN. Paris (Laurens).

The instability of public taste in matters relating to the fine arts cannot be better illustrated than in the case of historical painting. This branch of the art is defined by M. Locquin as every work in which the subject is taken from history or literature, and comprises one or more persons, real or imaginary. The position occupied was, M. Locquin also says, *le plus haut sommet de la hiérarchie des genres*, from which high position it has now sadly declined. M. Locquin has selected for his interesting book the period between the revival of historical painting under Charles Coypel and the classical outburst under J. L. David. The magnificent career of historical painting inaugurated by Le Brun under the patronage of Colbert and illuminated by the rays from the *Roi Soleil* had been interrupted by the moral and financial *dévergondage* of the Regency, and the *petitesses* of the early Louis XV period. It is curious to read that it was to the influence of the reigning sultana, the famous Marquise de Pompadour, whose name is so inseparably connected with the exquisite trifles of the Louis XV period, that the revival of historical painting was due. In 1745 an uncle of the Marquise, M. Lenormant de Tournehem, was appointed director-general of the *Batiments du Roi*, and on his death in 1751 he was succeeded by a nephew of the Marquise, who is described by M. Locquin as *le type du parfait amateur français*. Charles Coypel was appointed *Premier Peintre*, and a new and most important figure arose in the Comte de Caylus. Coypel was succeeded, if not in title, yet in controlling influence by C. N. Cochin, and to Caylus and Cochin may be traced that revival of purity and design, the classical gradually ousting the rococo, which culminated in the complete ultra-classical development under David. It is a commonplace to speak of David as a revolutionary figure in the history of French art, whereas he was really the culminating or concluding figure of an artistic evolution, which had spent its energy. The famous *Les Horaces* in the Louvre is more nearly related to Coypel and Carle van Loo than it is to Géricault or Delacroix. His classical impulses were not original, but were the direct

outcome of the spirit of his age, the spirit first introduced by Caylus, imposed with some authority by Mengs at Rome, and nourished on the enthusiasm caused by the writings of Winckelmann. For students of art-history M. Locquin's book will be of the greatest interest. If historical painting—as practised by the French Academy from Le Brun to David—may seem in our days to be dead and cold, it is still worth while to read how lofty were its aims, to what a high pitch of excellence its artists attained, and above all to what a valuable extent it illustrates the social and intellectual atmosphere of the age which valued it and thus brought it into being.

L. C.

CHRISTINE DE PISAN, *Épître de Othéa, Déesse de la Prudence*, à Hector, chef des Troyens; reproduction des 100 miniatures du Manuscrit No. 9392, arrangé par JEAN MIÉLOT, par J. Van der Gheyn, S.J. Brussels (Vromant), 20 fr.

The late Father J. Van der Gheyn, *conservateur en chef* of the Royal Library at Brussels, was known as a keen and learned student of ancient illuminated manuscripts. The volume before us is one of a series of reproductions of certain manuscripts, selected as being of special interest. In view of the immense artistic importance of so many manuscripts in the Brussels Library, one cannot help regretting that the trouble and expense in producing this excellent series of reproductions, as well as some of the preceding volumes in the series, had not been devoted to some more important purpose. One should not quarrel with the late reverend librarian for his choice, for any series of reproductions such as these cannot fail to be of interest to students of mediæval art and literature. The interest in the present series lies in the knowledge of how the manuscript was arranged, or rather rearranged, by Jean Miélot, canon of Lille, at the order of Philip the Good, Duke of Burgundy. It is one of several manuscripts of the same, or similar, text, in which a hundred maxims of wise import are conveyed, or rather concealed, in allegorical verse and illustration, in which classical and romantic legends are jumbled up in a way which must have been puzzling even to mediæval scholars. The manuscript is of more value for antiquarian than for artistic import. It has unluckily been mutilated throughout by some over-prudish owner, and this should have been a reason for some hesitation in selecting it for publication.

L. C.

DISEGNI SCONOSCIUTI E DISEGNI FINORA NON IDENTIFICATI DI FEDERIGO BAROCCI NEGLI UFFIZI; da FILIPPO DI PIETRO. Florence (Istituto Micrografico Italiano).

This splendidly illustrated volume constitutes a most important contribution to our knowledge of Federigo Barocci, that remarkable artist who, after a long period of oblivion, is now again justly beginning to attract a good deal of attention. With the aid of the unrivalled collection of Barocci drawings in the Uffizi, Signor di Pietro makes us witness the various stages in the evolution of the master's compositions, taking us from the first rapid scrawls down to the most careful studies of

details. Several drawings are here for the first time connected with definite works by Barocci; others have never been published before, among these being many which the author has discovered at the back of drawings already known. With regard to the *Noli Me Tangere* by Barocci, which both Signor di Pietro and Prof. Schmarsow register as missing, I am in a position to give some details of its later history. It formed part of the collection of Charles Louis, Duke of Lucca, and was included in the sale of his collection in London on June 5th, 1841; subsequently, it was in the collections of Mr. Charles Scarisbrick and Mr. Wentworth Beaumont, first Lord Allendale, who lent it to the Old Masters Exhibition at Burlington House in 1872. On June 20th of last year it again appeared, at Christie's. T. B.

PORTRAITS D'INFANTES XVI^e SIECLE (étude iconographique); par LOUISE ROBLOT-DELONDRE. Brussels (Van Oest).

The predominance of the house of Hapsburg in Europe during the 16th century has been the reason why the physiognomy of each member of this physically unattractive family has been the subject of careful study. Among the great qualities which characterized and justified this domination of the Hapsburg was that of a generous and appreciative patronage of the fine arts. A study in iconography such as the one before us now, dealing with the portraits of the royal princesses of the Hapsburg race during the 16th century, brings us into contact with some of the most famous artists of the age. Jehan Gossart, Bernard van Orley, Michel van Coxcie, Jan Vermeyen, Pieter Coeck, Bernard Strigel, Joost van Cleef, Jan Mostaert, the Clouets, Antonio Moro, Sanchez Coello, are among the painters dealt with by Mme. Roblot-Delondre, and it follows that the many reproductions of portraits by these and other painters make a collection of the highest interest. Probably the house of Hapsburg is the principal instance through which it can be shown how that women are capable of government, but have little capacity for ruling. The emperors Maximilian and Charles V were wise in their generation when they entrusted the government of their more remote dominions to the hands of their sisters or their aunts. Margaret of Austria, Mary of Hungary, Margaret of Parma, Isabella Clara Eugenia, were all sensible women, who accepted the great duties imposed upon them in absolute loyalty to their sovereign and to the head of their family. It is remarkable how these ladies developed a genius for government, whereas their nearest relations, as wives and mothers, remained comparative non-entities. A study, therefore, of these princesses is deeply interesting, and we are indebted to the compiler for drawing our attention to this page of history, which might escape proper attention. It is not only paintings which illustrate this volume, drawings, enamels, medals all contribute to the

iconography. Great trouble has been taken in collecting the material and arranging it in a coherent form. The attributions are not always convincing. In the case, for instance, of Elizabeth of Valois, third wife of King Philip II of Spain, it is difficult to accept the portrait in the Bowes Museum at Barnard Castle, or the full-length portrait in the Spiridon collection in Paris, as portraits of this queen or indeed of the same woman. The compiler seems to be acquainted with the Hapsburg portraits in the royal collection at Hampton Court, but not with those at Buckingham Palace or Windsor Castle, some of which would have been a valuable addition to the book. All who are interested in the story of the Eternal Feminine, of the power and weakness of women, of the part which women have played and may still play in history, are advised to study the story of these great ladies of the house of Hapsburg. L. C.

THE GOSPEL STORY IN ART; by JOHN LA FARGE; with 80 full-page plates. (Macmillan.) 15s. net.

Essays on the literary aspect of pictorial art in relation to the Bible, the present equivalent of the "*Biblia pauperum*" for very different readers, seem a favourite theme with writers from the United States. The psychology of this taste would be an interesting inquiry, but must not be pursued here. The late Mr. John La Farge's study is probably the best of its sort that has been written. It shows that he was, as the writer of the modestly brief preface states, well trained in the humanities, a man of sound intellect and wide literary knowledge as well as of artistic taste, a quality not always combined with the professional capacity of a painter. To the numerous people who have an intelligent interest in works of pictorial art, rather perhaps, and perhaps unconsciously, for their literary than their artistic significance, Mr. La Farge's book may be highly recommended. It is pleasant reading, well and copiously illustrated, and the reader may be glad to have been brought into contact with Mr. La Farge's sincere and well-stored mind. Let us not demand more from him than he set out with quiet fortitude during the last months of his life to leave as a legacy to his friends. C. G.

HANS HOLBEIN THE YOUNGER; by ARTHUR B. CHAMBERLAIN. 2 vols. (Allen). £3 3s. net.

A new book on Hans Holbein the younger in English had been expected for some time. Even during the ten years which have elapsed since the publication of the fine and scholar-like book of the Rev. Gerald S. Davies, the amount of new information about the life and works of the younger Holbein, and indeed of his father and his brother, has been very important, and the sources thereof cannot yet be said to have been exhausted. Prof. Paul Ganz at Basel has established himself as the chief authority on the works of the younger Holbein, a position fully justified by the issue of his volume on Holbein in the "*Klassiker der Kunst*" series, and by the series of reproductions

Reviews

of Holbein's original drawings now in course of publication. Mr. Campbell Dodgson in the print room at the British Museum has been elucidating in his usual careful and dispassionate way the work of the younger Holbein as an engraver and an illustrator of books. Special monographs have been written by Dr. Curt Glaser on Hans Holbein the elder, and Dr. Willy Hes on Ambrosius Holbein, both of which are indispensable to the Holbein student, who should at the same time have some knowledge of the numerous scattered articles on Holbein and his work, such as those by Dr. F. A. Schmid, which have appeared from time to time in British and foreign periodical works on art. Mr. Arthur Chamberlain set himself the task of embodying all the most recent investigations of modern researchers, to all of whom he gives cordial recognition. That he is worthy to rank among serious students is shown by the original information extracted by him from the state papers in the London Record Office, relating to Holbein's journeys abroad in the service of King Henry VIII [see *The Burlington Magazine*, Vol. XXI, p. 25, etc.]. Mr. Chamberlain therefore starts with an advantage over his predecessors, of which he has made excellent use in the two stately volumes just issued. Practically every painting, engraving, or drawing of importance is illustrated in the book, and the value thereof, commercial perhaps rather than artistic, is enhanced by the addition of twenty-four reproductions in colour. On artistic grounds the value of these colour-reproductions may be questioned. Some of them are agreeable and pleasant to the eye, but whereas the ordinary print in monochrome records without any attempt to deceive, we are conscious that these colour-productions have gone so far in the direction of imitation without attaining complete success that they are actually dangerous for the student to use, at all events to depend upon for a truthful rendering of the originals. In fact by such colour-reproductions as these the eye of the student is deceived and falsely trained, while his progress to the position of an expert may be imperilled altogether.

Assuming, therefore, that Mr. Chamberlain's work is not likely to be superseded in this country for some considerable time to come, it is interesting to examine in what way and with what show of skill he handles certain vexed questions which have troubled, and probably will continue to trouble, many Holbein students. Here we find Mr. Chamberlain rather too well disposed to accept hypothetical statements, advanced *ex cathedra* by divers authorities, and to base on these arguments of a constructive nature, which have but an insecure foundation. Starting at the very beginning, we think that Mr. Chamberlain has accepted too readily certain assertions as to the relations between Hans Holbein the father and his more

celebrated son. In spite of Dr. Curt Glaser's work, the work of the elder Holbein seems still to be imperfectly understood and to require further elucidation. In the opinion of the present writer the elder Holbein was throughout life an artist of the 15th century, a mediæval artist, and during the few years of the 16th century during which he lived he shows little or no progressive instincts. The younger Holbein, brought up in this mediæval atmosphere, might be expected to show in his earliest work traces of the 15th century before he became imbued with the new spirit of the renaissance, and had breathed the air of Lombardy and Venice. Within his limits the elder Holbein was an admirable artist. It can hardly be doubted that he brought up his sons Ambrosius and Hans from the earliest age to assist him in his trade, and to practise it for themselves. The inimitable gift of the younger Holbein for rapid and precise delineation of portraits was no heaven-sent inspiration, but the direct result of his father's education, the father's skill being in its own turn derived from the great artists of the 15th century, such as Rogier van der Weyden. There could be nothing surprising, therefore, in finding that Ambrosius and Hans Holbein were skilled artists when they left Augsburg at the ages of 17 and 16 respectively, possibly to join their uncle, Sigmund Holbein, at Berne. It is possible, however, that a hereditary connexion with the city of Basel may have been the cause of the elder Holbein being induced to leave Augsburg himself and take up employment in the great Anthonite monastery of Isenheim near Colmar. The influence of the Schongauer family, themselves of Augsburg origin, was far-reaching, and the artistic kinship of Martin Schongauer and the elder Holbein is self-evident.

Mr. Chamberlain's careful survey of the situation seems, however, to have been completed before the publication of M. Girodie's remarkable book on Martin Schongauer, with its instructive account of the conditions and spread of the art of painting in Swabia and the upper Rhine, and of the close connexions between the artistic families concentrating at times in Augsburg, Basel, Ulm and Strassburg, the Schongauers, Burgkmairs, Holbeins and others. The important part played, according to M. Girodie, by the painter Hans Herbster, in the early life of Ambrosius and the younger Hans Holbein, is hardly noticed by Mr. Chamberlain. In the same way he has not attempted to deal with the interesting subject of the great monastery of S. Anthony at Isenheim as set forth by Dr. F. A. Schmid in an important work on Matthäus Grünewald and its influence on the fine arts, or to explain the reason why the elder Holbein should have migrated to Isenheim from his home at Augsburg. Such an inquiry must have opened up the further question as to the great altar-piece of S. Anthony, which must have been completed by Matthäus

Grünwald shortly before the arrival of the elder Holbein at Isenheim and can hardly have escaped the notice of either himself or his two sons, if they were working at Basel within immediate touch of their father at Isenheim.

On the much discussed question of the authorship of the *Sebastian* altar at Munich, and *The Fountain of Life* at Lisbon, Mr. Chamberlain is content to follow Dr. Curt Glaser and accept his conclusions. I may however, perhaps, record here my own opinion, that these paintings, and the grisaille paintings in the Rudolphinum at Prague must be credited to the father, but that the assistance of one or both of his sons may be reasonably assumed. It is difficult, for instance, to believe that in the year 1516 renaissance ornament could have been painted with the same ordered precision by two artists of different ages and temperaments, like the elder and younger Holbein, such as appear in the wings of the *Sebastian* altar on the one hand and the double portraits of Jacob Meyer and his wife on the other. Moreover, in the *S. Elizabeth* wing of the *Sebastian* altar, although the elder beggar is clearly a portrait of the elder Holbein, and not a self portrait, the building in the background seems to be a reminiscence of the Ducal Palace at Venice. The younger, Hans Holbein, remains the culminating point of the school on the upper Rhine, probably working under Hans Herbster, while the father was working at Isenheim. The probability of the younger Holbein having worked at Isenheim also is shown by the fact that the figure of S. Ursula at Karlsruhe, which is so much akin to the *S. Elizabeth* at Munich, wears the Tau jewel of the Antonite order on her neck, and a similar jewel is worn by the young woman in a drawing at the Louvre, sometimes called the younger Holbein's wife. This is a matter of some importance when we come to consider the famous *Dance of Death* or *Imagines Mortis* drawn by Holbein and published by the brothers Trechsel at Lyons in 1538. Mr. Chamberlain does not pretend to any original views about this famous series of woodcuts. He has devoted much care to a summary and to a quite satisfactory account of the various editions. The woodcuts themselves are certified as the work of the Hans Holbein, not only on their own evidence, but by the direct authority of Nicolas Bourbon, the Lyons poet, and other writers. Every student, however, has had to encounter the problem in the preface to the original edition of 1538. In this the writer, now identified as Jean de Vauzelles, pastor of S. Romain and prior of Montrottier, a well-known poet and scholar at Lyons, addresses the abbess of the convent of S. Pierre at Lyons, Madame Jehanne de Touszele, with the words "Salut d'un Vray Zele". It is probable therefore that Touszele like Vray Zele is a pseudonym and conceals some other lady's name. In this preface allusion is made to the death of the painter, who

had *imagined* the designs and sketched them out (*patronées*), with special reference to the cut of *The Waggoner*, which illustration did not appear in the original series, and was an addition with others in 1545. If we could dissociate the preface from the original edition of 1538, the allusion to Holbein's premature death in 1543 would at once be obvious. This cannot, however, be done as the preface is clearly part of the volume of pious essays on death, including the *Imagines Mortis*, but not consisting solely of them, which was issued by the Trechsels in 1538. In order to explain this difficulty it has been accepted by such authorities as Dr. Woltmann and Mr. Dodgson that the reference is to the death of the wood-engraver Hans Lützelburger, who died in 1526. This solution depends on forcing the language to a particular significance, and it is difficult to accept it with content. Attention does not appear, however, to have been given to the whole text of the preface itself. In the earlier part the writer makes play upon the letter Tau, as the first letter of the lady's name, as the last letter of the Hebrew alphabet, and as used by the prophet Ezekiel (chap. ix, v. 4), for the mark set upon the forehead of the chosen people, with special reference to the translation by S. Jerome in the Vulgate as *Signum Tau*. This marking of the forehead is again alluded to in the book of Revelation. This symbol Tau is regarded as the earliest representation of the cross, and is a proof that the cross was used as a religious symbol before the birth and Passion of Jesus Christ. In its Hebrew significance it was looked upon as the emblem of finality and therefore of death, like Omega in the Greek alphabet, and hence the play on the word in this preface. It is important to note with reference to this that the Tau was the symbolic emblem adopted by the order of S. Anthony which was specially devoted to the combat with disease. It has already been noticed that two portrait-drawings by the younger Holbein wear the Tau jewel. Seeing that the elder Holbein was resident and working for the Antonite community at Isenheim it is perhaps permissible to conjecture that the reference in the preface is to the death of the elder Holbein at Isenheim in 1524. In this case it may further be conjectured that the original *Imagines Mortis* were a series of cartoons prepared by the elder Holbein for the Isenheim Monastery, perhaps in the cloister, on the lines of the famous *Dance of Death* at Basel, that the series was interrupted by his death, and that the original designs were adapted by the younger Holbein on the wood blocks, and engraved by Lützelburger, until the latter's death in 1526, when the publication was delayed for several years until Holbein could supervise it himself. If the cartoons were not all brought into use at once, the slight difference between the cut of *The Waggoner* and the detailed description given by Vauzelles

Reviews

in the preface could be readily explained. Mr. Chamberlain gives a very careful account of the famous marginal drawings in the copy of Erasmus's "Praise of Folly" now in the Museum at Basel. He adheres however to the belief that the book was originally the property of Erasmus himself, for whom the drawings were made in the space of ten days. The evidence of the book itself rather points to the fact that the first owner of this book was the schoolmaster, Oswald Molitor, or Myconius, and that it was only lent to Erasmus, who kept it for ten days, as he was so much amused by the drawings. The satire on Holbein himself is not necessarily intentional as Myconius may have simply added Holbein's name afterwards as a jest, much as the name of Erasmus has been added to the drawing of the student. There is no need, however, to repudiate the satire altogether, for there is evidence to show that Holbein was not a model of virtue or refinement, and his relations with the notorious Magdalena Offenburg seem to have been well known to his friends. The Offenburgin appears as Holbein's most frequent model both for the Virgin and for more mundane subjects.

Mr. Chamberlain gives a careful account of the younger Holbein's relations with the humanists and printers at Basel. If he is less informing about the relations between the press at Basel and that at Lyons, it is because there are many questions relating to printing at Lyons which have still to be investigated. Holbein must have visited Lyons himself, probably more than once, and the French poet, Nicolas Bourbon, was one of his principal friends in London, as well as in France. There is another question, on which Mr. Chamberlain throws but little light, namely the relations between Holbein and the Clouets, and especially with Corneille de Lyon, whose little portraits with green backgrounds seem to have been directly influenced by Holbein. The question is of some importance, involving as it does that whether Holbein, Jean Clouet, or even perhaps Jean Perréal, was the first to make, and bring into fashion, the portraits in crayon, with which both the names of Holbein and Janet are so closely identified. On the whole it seems safer to assume that so long as the elder Holbein was alive, he and his sons, and perhaps Hans Herbster, to whom a signature H. H. might well be attributed, or one of H. B., worked together at Isenheim and Basel, and that too much time should not be given to the task of trying to separate their work into distinct fragments.

English readers will be glad to have the story of the famous Meyer *Madonna* at Darmstadt put clearly before them with the reasons for looking upon the version at Darmstadt as a copy. With reference to Erasmus Mr. Chamberlain has the advantage of including the beautiful little portrait from Greystoke, which a few years ago passed into the collection of the late Mr. Pierpont Morgan.

When dealing with Holbein's life and work in England Mr. Chamberlain is naturally on securer ground, as he has been able to verify most statements himself. One piece of good fortune is in itself sufficient to make his volumes of exceptional value, the permission to reproduce the famous group of *The Family of Sir Thomas More* at Nostel Priory. Mr. Chamberlain brings together the evidence for and against the attribution of this painting to Holbein himself. The evidence seems to be overwhelming against this supposition, and the picture itself or the reproduction seems to tell the same story. With reference to the Cokethorpe version, lately belonging to Sir Hugh Lane, and to the miniature-copy, which belonged to the late General Sotheby, Mr. Chamberlain is surely in error in thinking that the latter could have been painted as early as 1593, the date on the large oil-painting which is attributed to Rowland Locket. Mr. Chamberlain's account of the work done by Holbein in England is a valuable contribution to the history of the period. He has investigated every possible reference, and, as has already been stated, added important discoveries of his own as to Holbein's employment abroad in the service of King Henry VIII.

On most questions, therefore, Mr. Chamberlain speaks with an authority on which reliance can be put, since he gives his references. His account of the German merchants of the steelyard is more up to date than any other previously published in England, and embodies the views of Mr. Philip Norman on the history of this community. Again, Mr. Chamberlain has the advantage of being able to bring together within reasonable limits the information concerning *The Ambassadors* in the National Gallery, published by Miss Mary Hervey and others. He makes short work of Mr. W. F. Dickes's fantastic theories with regard to this painting. It is impossible, however, to follow Mr. Chamberlain in accepting as the work of Holbein the fine portrait of a lady from Rotherwas in the possession of Mr. Ayerst Buttery. Even if this portrait could be safely included in the work of Holbein the costume shows that it could not be earlier than about 1543, the date of his death, and certainly not as early as 1527 or 1528, or during Holbein's first residence in England. Mr. Chamberlain gives such an excellent account of Holbein's contemporaries and successors that we are the more surprised to find him accepting Mr. Buttery's portrait in such a whole-hearted way. Space forbids us to deal with the chapters relating to Holbein's portrait drawings, designs for jewellery and miniature paintings. In each case Mr. Chamberlain's treatment of the subject is clear and concise. Enough has been said to show the importance of Mr. Chamberlain's work and its value for students. The only drawback lies in the bulk and expense of the two handsome volumes. L. C.

GUIDES:—(1) *FÜHRER DURCH DAS MUSEUM FÜR OSTASIATISCHE KUNST DER STADT CÖLN*, bearbeitet von dem Direktor, Prof. Adolf Fischer. Cöln (for the Author). 50 Pf.—(2) *FÜHRER DURCH DIE KGL. PORZELLANSAMMLUNG ZU DRESDEN*, mit einer Uebersicht über die keramische Technik, Darstellungen der Geschichte der Keramik, sowie der Entwicklungen des Chinesische, Japanische und Meissner Porzellans; von Ernst Zimmermann, mit 10 Abbild. Dresden (Generaldirektion der Kgl. Sammlungen), M. 1.

(1) The Museum of Eastern Asiatic Art in Cologne enjoys the distinction of being the only museum in Europe exclusively devoted to the study of the art of China, Korea, and Japan from the 18th century B.C. to the 19th century of the Christian era. It owes its origin to the zeal and energy of the late Professor Adolf Fischer, the first director, and Frau Fischer, the present directress, whose collection, the result of many years' travel in eastern Asia, forms the basis of the varied exhibits now housed in the museum. The handy little guide, the forerunner of the future more elaborate catalogue, is a most useful book to those who study the development of the decorative and industrial arts of further Asia. Among the thirty or forty illustrations are three showing the admirable subordination of the structural and decorative features of the building to the rare and interesting collection it enshrines. Descriptions of the objects in the museum which were to have been given here by the late director will, it is to be hoped, appear later, written by his able successor. A. L.

(2) Herr Zimmermann's guide to the royal collection of porcelain at Dresden seems clear enough not to need illustrations, though he gives some. The most notable part of the whole collection is, of course, the celebrated early collection mainly of later Chinese porcelain, made by Augustus the Strong (1694-1733), together with the by-products of China from Japan and Corea. This eastern porcelain is contained in one gallery and its outlets. In another gallery with its vestibule is the porcelain of the Meissen factory, founded by Böttger in 1709, which is the first-fruits of the European study of eastern wares; together with a small quantity of other European makes. The influence of the later Ming porcelain, especially, can be studied in its first comparative sobriety until it passed all the bounds of its material and had to be kept permanently in glass cases to keep it from falling to pieces. Herr Zimmermann prefaces his guide with a sketch of ceramic technique and of the history of the Chinese, Japanese and Meissen makes. L. G.

NEW EDITIONS AND REPRINTS:—(1) *PAINTING IN THE FAR EAST*, an introduction to the history of pictorial art in Asia, especially China and Japan; by Laurence Binyon. 2nd ed., revised throughout. (Arnold) 21s. net.—(2) *THE INDIAN STORIES OF F. W. BAIN*, in 10 vols.; vol. I—VIII. (Lee Warner.) Edition limited to 500 sets printed on paper; boards £6 net, natural-grained parchment £10 net, per set.—(3) *JACQUES CALLOT, Maître Graveur (1593-1635)*, suivi d'un catalogue chronologique; par P. P. Plan. Nouvelle édition revue et réduite, ornée de 96 estampes et d'un portrait. Bruxelles (Van Oest), 5 fr.—(4) *SAMPLERS AND TAPESTRY EMBROIDERIES*; by M. B. Huish. 2nd ed., with 24 colour-plates and 77 illustrations in the text. (Long-

mans) 10s. 6d. net.—(5) *OLD PERSIAN CARPETS AND THEIR ÆSTHETIC WORTH*; by C. Hopf. 2nd enlarged ed., 8 colour-plates, 54 illus. Munich (Bruckmann) broch. 4s. 6d., bound 5s. net.—(6) *VORDERASIATISCHE KNÜPFTEPPICHE AUS ÄLTERER ZEIT*; von W. Bode; 2te Aufl., in neuer Bearbeitung; von E. Kühnel; ca. 160 S. mit 1 farbigen Taf. u. ca. 90 Abbild. Leipzig (Klinkhardt, "Monographien des Kunstgewerbers" B. 1). M. 5.—(7) *DEUTSCHE MÖBEL DER VERGANGENHEIT*; von F. Luthmer, 160 S., 146 Abbild., 2te Aufl. [B. VII, all as (6)].—(8) *BATSFORD'S COLLECTORS' LIBRARY*—(a) *Old English Furniture*; by F. Fenn and B. Wylie, 90 pp. and 94 illus. (b) *French Furniture*; by André Saglio, 193 pp. and 59 illus. (c) *Sheffield Plate*; by B. Wylie, 161 pp. and 121 illus. (d) *Old Pewter*; by M. Bell, 186 pp. and 106 illus. (e) *Dutch Pottery and Porcelain*; by W. Pitcairn Knowles, 122 pp. and 54 illus. (18 in colour). (f) *French Pottery and Porcelain*; by H. Frantz, 176 pp. and 77 illus. (g) *English Table Glass*; by P. Bate, 121 pp. and 254 illus. (h) *English Embroidery*; by A. F. Kendrick, 125 pp. and 64 illus. (4 in colour). (Batsford "Collectors' Library".) 6s. net each.—(9) *THE WORKS OF MAN*; by E. M. Phillipps, new ed., revised, with 26 illus. (Duckworth) 7s. 6d.—(10) *THE SAINTS IN ART*, with their attributes and symbols alphabetically arranged; by M. E. Tabor; with 26 illus., 2nd ed. (Methuen) 3s. 6d. net.—(11) *HISTOIRE DU CÉLÈBRE THÉÂTRE LIÉGEOIS DE MARIONNETTES*, étude de folklore; par Rodolphe de Warsage, dessins de Armand Henrion, 5me ed. Bruxelles (Van Oest), 3.50 frs.—(12) *PAROLES DEVANT LA VIE*; par, A. Mercereau, 3e édit. Paris (Figuière) 3 fr. 50.

(1) That a second edition of such a book as Mr. Binyon's should be so soon demanded is an encouraging sign for those pioneers who for years have been claiming a proper recognition of the great pictorial art of eastern Asia. But this is much more than a new edition—it is very largely a new book. At least half of the matter, at a rough judgment, must be quite fresh, and there has been a very ample revision of the other half. As is inevitable it is the painting of the Chinese and Japanese masters to which attention is chiefly directed, since theirs is by far the major part, in bulk, quality and significance, of the pictorial art of Asia. But attention is also given to the Persian and Indian painters, of whose product more is being learned every day. Fuller and wider in its scope, therefore, this new edition of what was from the first a very notable as well as a charming book, more than ever confirms its position as the best possible introduction to the spirit, aims and philosophy of an art in its externals so far removed from our own, yet in its essentials the peer and complement of our best. The book concerns itself less with the facts of history—though these are adequately outlined—than with tendencies and meanings; still, when the third edition is to issue, it may be worth while to revise small matters of detail and fact still further. The tradition of Kuno Masanobu's early death should only be mentioned to record its almost certain falsity, for instance; and Moronobu should no longer be called Torii Kiyonobu's master. Such things as these, however, matter very little, and in the main it is only to be said that the unqualified approval expressed in these pages on the publication of the first edition is doubly deserved by the second. A. M.

(2) During the past fifteen or sixteen years the Indian stories which Mr. F. W. Bain has "trans-

Reviews

lated from the original manuscripts" have gained so firm a hold on the public that they may be held worthy of the honour of being printed in the Riccardi Press type. By arrangement with Messrs. Methuen, Mr. Philip Lee Warner is issuing for the Medici Society the set of ten in an edition limited to 500 copies; and Mr. Charles T. Jacobi is doing the printing. The beauty and the dignity of Mr. Herbert P. Horne's fount are too well known to need commendation; though familiarity does not reconcile the eye to the very short stroke, rather hyphen than dash, which Mr. Horne (if Mr. Horne it were) designed for the marking of parentheses. The type is worthily treated in these, as in all the Riccardi Press volumes. The page is full, but perfectly spaced; the gaps between the words are not too wide, and the Riccardi paper and the simple binding are all that could be desired. There is less blue in these volumes than in some of the Riccardi Press books, the initial letters being open black; and there are no illustrations to prove their own insignificance by contrast with the noble type. Altogether the eight volumes that have appeared are excellent specimens of modern English book-making; and the complete set of ten will be a very desirable possession.

H. H. C.

(3) This is a smaller edition of the large catalogue of Callot by M. Plan recently noticed in an article here (Vol. XXI, p. 73). The catalogue is in much handier form for reference, but it is a pity that the description of states has for the most part been omitted, rendering the work on that account of less value to the collector. A smaller series of half-tone reproductions take the place of the more perfect collotypes in the larger work.

A. M. H.

(4) Mr. Huish's "Samplers and Tapestry Embroideries," is an enlarged edition, at any rate, as regards the illustrations, and contains a good number of additional 17th-century samplers, chiefly American, some of which are really interesting. As mere needlecraft the darning sampler (page 167) from Mrs. Head's collection is unrivalled.

M. P.

(5) The most interesting features of Herr Hopf's book are the twelve colour-illustrations, most of which are very commendable. The Emperor of Austria's famous silk "hunting-carpet" was too difficult a subject for the process and should not have been attempted; the result is poor.

A. K.

(6) Since the first appearance of Dr. W. von Bode's book 12 years ago, it has held its place as the best book on carpets obtainable at a small price. Dr. Kühnel's experience in connexion with the Muhammadan Exhibition at Munich in 1910 must have been of great service to Dr. von Bode in revising the book. The new chapter on Indian carpets would have been more satisfactory if the material which England provides had been made use of.

A. K.

(7) This reissue does not contain much that has

not already been published elsewhere in the standard works of Viollet le Duc, Molinier, Falke ("Gotisches Holz-mobiliar"), Pankert ("Zimmergothik") and Hirth ("Das deutsche Zimmer"). Within its own limits, however, the book presents in a compact form a conspectus of furniture, mainly German, from the early middle-ages down to the empire. With the latter Herr Luthmer wisely concludes, instead of following Hirth into the vagaries of "art nouveau".

A. V.

(8) Most of this series, properly called a reissue, were noticed separately here (*B.M.*, Vol. VII, pp. 87, 167; VIII, 144; XI, 255; XII, 373) when they were first published, and the series needs little further comment. The volumes possess various degrees of authority, culminating in Mr. A. F. Kendrick's, but most of the less known writers have made careful compilations; M. Frantz, for one, possesses authority of his own, and the late Mr. Pitcairn Knowles's infrequent works are generally worth reissue as they stand. It is, however, a pity that the living writers should not have had an opportunity of bringing their books up to date by the light of their own advancing studies and of later discoveries which they could not foresee. The format of the series has been praised before.

E. D.

(9) Mr. March Phillipps's book was noticed at length here (Vol. XXII, p. 51); he adds to this edition 26 illustrations and a preface from which it would appear that chapter iv might well have been re-written.

A. C.

(10) The reissue of Miss Tabor's little book within five years, and the interest taken in it by her readers proves its usefulness and popularity, but it is a pity that she did not take her readers' advice and improve it (see the present preface). However, its faults do not lie in omissions, but in mistakes concerning matters which she does not understand and need not have included. An elementary writer need not know that the Carthusians' "scapular joined at the sides" is not one, but is called a cowl; but an accurate observer should have noticed the long strip of cloth hanging conspicuously almost from the throat to the feet of Dominicans, even if she did not know its proper name. Miss Tabor's selection of matter also is curiously capricious; if there is room in a pocket-book to explain such rare figures as S. Torpes, it would have been more useful to have added the reference, Philippians IV, 22, and to have omitted the constantly recurring explanation that scriptural writers, such as the prophets, the evangelists and S. Paul, are "Biblical".

L. G.

(11) This is certainly the place to mention M. de Warsage's short, popular work, since it deals with the most ancient and universal of the arts still flourishing in its most unsophisticated state. Liège is probably the nearest point to England where the genuine popular puppet-stage can be studied and M. de Warsage is its chronicler

laureate. In 1902, when statistics were last made, there were 53 directors of puppet-theatres and makers of puppets in Liège. The theatres are thronged and are supported by the poorest of the proletariat. The author also gives the text of several of the standard dramas in the living language of the audience.

L. G.

NOTES

NATIONAL TREASURES.—The immense increase in the death duties and other taxes on the wealthy classes in this country cannot fail to have the result of hastening the departure from our midst of those few, very few works of art or historical objects of interest which still remain in private possession. It is notorious that it has become difficult to find in England a buyer wealthy enough to compete on a grand scale with the millionaires of the United States. Even the financiers are now made to feel the burden of taxation, and their turn-over diminished, so that the margin for luxuries is likely to be considerably reduced. If there be few buyers, there will be for a short time plenty of sellers, until the oysters have all been eaten and nothing but the shells remain. In view, therefore, of the now certain depletion of the nation's artistic capital, we venture to make a suggestion to the First Lord of the Treasury, to whom the welfare of our national collections is strictly speaking entrusted. It has been laid down by law that in the case of death duties real property may be handed over and accepted by the Commissioners of Inland Revenue in lieu of cash payment of the tax. Would it not be possible to extend this privilege to the case of such works of artistic or historic interest, which it may be considered desirable, or even absolutely necessary, for the nation to retain in its possession? Within the last few weeks the sale of the Duke of Devonshire's Caxtons and rare editions of Shakespeare to an American collector has deprived this nation of a treasure in bibliography which can never be replaced. The Earl of Pembroke's Caxtons, block-books, and incunabula are already in the sale-room, and alarm has been excited lest the precious diptych, representing King Richard II, which belongs to the same owner, should travel along the same road and under the same financial pressure. If, however, it were known that the First Lord of the Treasury, acting in this official capacity, was prepared to consider an offer in payment of death duties or other dues, and at a proper valuation, of any work of artistic interest or historical value, which might be certified to be of national importance, a chance would be afforded for preserving on behalf of the nation such few objects of this class as still remain available. So few and so special are these objects that their value cannot be assessed in money except by agreement. In the case of agreement being found impossible the Inland Revenue authorities could consult, or

(12) M. Mercereau's subjects—*la vie, le poète, la fiancée, la femme enceinte, la mère, la mort, la demeure nouvelle*—are sufficient to show those who do not already know his book that this magazine is unfortunately too much occupied with its special studies to be able to echo his eloquent *paroles*.

A. G.

appoint as arbitrator, such a body as the Committee of the National Art Collections Fund both as to the artistic and historical importance of an object and as to the price which should in fairness be paid to the owner. On an agreement being reached and the object handed over to the Inland Revenue, it would *ipso facto* become the inalienable property of the nation. This should of course be the sole purpose for which such a transaction should be carried out, not as a commercial speculation. The occasions likely to arise must unfortunately be few, and each would be a single occurrence. As the death duties are to some extent a windfall to the Treasury, the deduction of the sum represented by the valuation of the work of art would not be a reduction of any sum actually due to the nation or a charge on the estimated revenue to be raised by taxation, while the nation would benefit in perpetuity by the addition to its valuable treasures.

L. C.

THE RECENT ACQUISITIONS IN THE VICTORIA AND ALBERT MUSEUM.—The new review of the principal works of art which have been collected last year by the authorities of the Victoria and Albert Museum has just been published. This publication is now in its third year and the illustrations are as well reproduced and its printing and paper as good as on its first appearance. The price is well within bounds, and for 1s. a year all who are interested can not only be satisfactorily posted up in the new purchases, but can also learn a great deal on art in general. An important gift by the National Art-Collections Fund of two statuettes of Korean mandarins attributed to the Ming period (15th or 16th centuries) were produced some time ago in *The Burlington Magazine*, and so need not be mentioned again here. Two Italian figures of the 14th century in painted stone are shown in Plate 2. Fresh acquisitions of Chinese jade have also been fortunately collected. Jade seems extremely difficult to find, and collections of it in any great quantity do not seem to exist, with the exception, perhaps, of the Field Museum at New York, for which Dr. Lauffer has done a great deal. It is to be hoped that the Victoria and Albert Museum will go on increasing their collection, especially in early examples of the Chou and Han dynasties, which are of great value to art and comparative religion. The jade vase and carving represented in Plate 8 is worthy of notice. Various classes

Notes

of design, architectural and otherwise, and also some water-coloured drawings of stained-glass windows in England and France, executed by Mr. Lawrence Saint should be, if nothing else, of educational significance. In the department of metalwork, attention is called to the desire of the Museum to get together a collection, representative at least of English silversmiths' work. This seems certainly to be important in such a comprehensive Museum. It is satisfactory to see that several objects have been bought from the FitzHenry collection; especially a delicately chased medallion of German renaissance work. Messrs. Harrods' large collection of dresses and shoes have been fully described in the daily press. The interesting 13th-century orphrey, representing the Crucifixion with the Virgin and S. John has been reproduced here. Additions have also recently been made to the English furniture and woodwork. The collection as it stood before was more than merely representative, and the new specimens, which are of both artistic and educational value, will fill gaps in the series of well-arranged rooms. Three Henry VIII bed-posts and an English coffer (15th century) in bold relief are among the important acquisitions. As regards the Indian section, the Director announces that a permanent exhibition is to be made of relics and memorials of the East India Company. The review ends with the illustrations of Mogul 17th and 18th centuries portrait-paintings, including notably one of an Indian painting of two European ladies in 17th-century costumes. I. B. M.

MR. EDWARD DILLON.—We record with great personal regret the death of Mr. Edward Dillon. He was a trusted and valued member of the consultative committee of this magazine for many years, and a contributor of weight. His loss will also be equally felt by the Burlington Fine Arts Club, the National Art-Collections Fund, and the Society of Antiquaries. He neither wrote nor talked profusely, but when he wrote or talked it was to valuable, judicious purpose. The three books, "Rubens", "Glass", and "Porcelain", which

bear his name will probably long outlast his personal memory, for, though he was an agreeable companion, his reticence protected him from closer acquaintance than he required. But he wrote much more than he signed, as, for instance, his contribution to Mr. W. G. Rawlinson's well-known books on Turner and Sir Walter Armstrong's "Lawrence", which the authors gracefully acknowledge, and many other contributions with which his name is not connected. His more active life was passed as an assayer to the Imperial Japanese mint, where he gained a critical insight into the far eastern arts, and from the exercise of his official duties he retained a peculiarly familiar knowledge of meteorology and mineralogy. He surprised later acquaintances by recognizing the rarest minerals at a glance, and by stating, without reference, the precise chemical effects of the London atmosphere on buildings, stuffs and pigments. This was one of the faculties which made him so valuable to the societies to which he belonged. His personal character inspired confidence and respect. He possessed "a quiet mind" able to bear danger and suffering with unstudied calm. He was a highly cultivated, kindly, self-contained, honourable gentleman. M. A.

MR. CHARLES DAVIS, M.V.O.—The loss of Mr. Charles Davis will be felt in the world of art with a personal regret due as much to his kindness of manner as to his enthusiastic interest in all kinds of works of art. His activities as an art-dealer started early in a tour to Russia with his father in 1866, and it was then that interest was awakened in the art resources of a country on which he was afterwards to report at the request of the Tsar. He proved himself a successful official as art-expert to King Edward VII, and it was largely due to his good sense and energy that the Blenheim Raphael was not lost to the nation. Mr. Davis was also a most liberal and charitable man, and thoroughly deserved the respect in which he was held among collectors and the members of his own profession for his honourable dealing. I. B. M.

AUCTIONS IN JULY

ILLUSTRATED CATALOGUES.—SOTHEBY will sell (29 June-3 July) the second portion of the collection of engravings formed between the years 1760 and 1780 by the late James Norman of Bromley, ancestor of the present owner. The collection, principally in line and mezzotint of the 18th century, includes engravings by the greatest masters of the period. An illustrated catalogue (2s.) contains reproductions of a few of the finest lots. The same auctioneers will sell (7-10 July) the fourth portion of the famous Huth collection of printed books and illuminated manuscripts, the illustrated catalogue (2s. 6d.) containing over 1,600

lots. The collection is rich in early 15th and 16th-century manuscripts, some of which are reproduced in facsimile. The same firm will also sell (13-14 July) a collection of modern etchings, lithographs and drawings including some Whistler lithographs belonging to the late Mr. Thomas Way. The illustrated catalogue (1s.) gives a reproduction of the well-known lithograph of *The Thames* by Whistler and of a proof of Samuel Cousins's engraving of the *Duchess of Devonshire* after Reynolds. Sotheby's will sell (20 July) the collection of Greek and Roman gold and silver coins formed by the late Mr. L. G. Schlesinger y Guz-

man. The catalogue (2s. 6d.) contains ten plates with reproductions of many of the rarer items, all of which appear to be in a fine state of preservation. Not a few are worthy of special notice on account of their artistic merit.

CHRISTIE will sell (3 July), first, modern pictures and water-colour drawings belonging to Mr. W. McArthur and another owner, with other pictures and drawings from Mr. William Thorburn's collection; and afterwards a collection of pictures

chiefly of the Barbizon school belonging to Mr. Archibald Coates. The catalogues, containing 7 and 8 illustrations respectively, are priced at 5s. each. In the first is a Rousseau (17), an Israëls (52), a James Maris and a Daubigny (77); and in the second, apparently the more important collection, two characteristic Corots (101, 102), a Daubigny (103), a Diaz (104), a Jules Dupré (106), a Jean François Millet (110), and a Troyon (114).

DUTCH, SPANISH AND RUSSIAN PERIODICALS

DUTCH

ODU HOLLAND. 4^{de} Aflev. 31^{te} Jaarg. 1913.

DR. HOFSTEDE DE GROOT writes on Rembrandt's portraits of Philips Lucasse and Petronella Buys. Starting with the slender clue afforded by an inscription on the reverse of a portrait of a lady by Rembrandt, signed and dated 1635, which from the Adrian Hope collection passed to America, and is now in the Van Gelde te Ukkel collection at Brussels, Dr. De Groot shows that Petronella Buys married first Philips Lucasse (or Lucasz) of Middelburg. He identifies almost certainly a portrait in the National Gallery (No. 850, signed and dated 1635) with Philips Lucasse, and as the pendant of the *Petronella Buys* of the Ukkel collection; they are the same size, and are both painted on oak panels. The curious chain worn by the man in the National Gallery portrait further proves his identity; it was probably given him by the East India Company for his services. A sketch of Lucasse's career and of his connexion with India and Ceylon is given, and Dr. De Groot conjectures that the chain worn by Petronella may also have been the Company's gift. —NELLY ALTING MEES continues her "Aanteekeningen over Oud-Rotterdamsche Kunstenaars", i.e., documentary notices of a number of 17th-century painters, many of whom are little known, inventories and other entries, forming a mass of material which will be of great value to students. —DR. COHEN writes, in German, on a picture in the Bonn museum by the Haarlem painter, Gerrit van Hees, a landscape formerly in the Wesendonck collection at Berlin, and alternatively ascribed to Jacob van Ruisdael and Cornelis de Vroom; the relation of this picture to one signed and dated by Hees in the museum at Haarlem is evident. Dr. Cohen dwells upon the importance of the Bonn museum, which contains, with many other interesting pictures, some rare Dutch paintings by Gerard Pietersz, Van Zijl, Willem v. d. Vliet, and others, besides good examples by Van Goyen, Terborch, Heda, &c. —DR. BREDIUS contributes a brief supplementary note on Rembrandt's portrait of Jeremias de Decker which was discussed in "Oud Holland" in 1912; he proves that the portrait is entered in the inventory of Hieronymus Sweerts's goods drawn up by an Amsterdam notary on Sept. 1, 1696. —Note also "De Jeugd van Christian Huygens, volgens een Handschrift van zijn Vader", by DR. WÖRP; a portrait by A. Hanneman of the great savant as a boy, in the Mauritshuis at The Hague, is reproduced.

1^{te} Aflev. 1914.—First article (by DR. BEETS on 16th-century artists, dealing here with Jan Swarts. Dr. Beets summarizes all that has been discovered about the artist and his works from the time of Van Mander to the present day, and enumerates all works attributable to Swarts: paintings, drawings, painted glass, woodcarving, woodcuts, &c. Some new attributions are suggested. —DR. SCHMIDT (Flensburg) publishes the inventory of goods left by the widow of the Holstein painter, Jürgen Ovens (1623-1678), who lived for 16 years in Holland, where his work was greatly esteemed. Numerous works by him figure in this inventory with many Dutch, Flemish, and Italian paintings. Dr. Schmidt is writing a life of Jürgen Ovens and any suggestions or information relating to the inventory would be welcomed by him. He dwells upon the fact that a picture recently discovered in a very neglected condition in the University at Kiel proved, after cleaning, to be a late work of Ovens, and it is not unlikely that some of the paintings of this inventory may yet be brought to light. That many of his works are still in Holland unrecognized is highly probable. Some hundred pictures and drawings have already been reported to

Dr. Schmidt from excerpts of old Dutch sale-catalogues. —The subject known as *Novum Testamentum*, an allegorical picture by Vermeer of Delft, lent to the Mauritshuis by Dr. Bredius, is discussed by DR. BARNOUW, the subject being so named in a sale-catalogue of 21 of Vermeer's works at Amsterdam on May 19th, 1696. Dr. Barnouw points out many similarities between this composition and a description of how *Faith* should be represented as laid down in a Dutch translation (Amsterdam, 1644) of a work, "Iconologia af Uytbeeldingen des Verstands", &c., by Cesare Ripa. In many particulars Vermeer's composition closely approaches this description; an explanation is given why the background of the picture differs from the one mentioned in the Dutch version of Ripa as *Abraham's Sacrifice*, for which Vermeer has substituted the *Crucifixion*.

2^{de} Aflev.—DR. HOOGWERFF reproduces and attributes to Dirk Jacobsz an interesting portrait of a man in the Turin Gallery, ascribed by the late M. Hymans to Scorel, to whose later work it undoubtedly approximates, in the same way that Dirk's "Schutterstukken" at Amsterdam, more especially the one of 1529, vividly recall Scorel in technique and treatment. The remarkable similarity in outward characteristics between this portrait and the Amsterdam pictures makes it practically certain that both are by the same artist. i.e., Dirk Jacobsz, son of Jacob Cornelisz van Oostsanen and the fellow-pupil, in his father's workshop, of Scorel. The subject in the Turin portrait is proved by the inscription on the letter to be Joannes van den Hertoghe, of whom, however, nothing further is known. Two other portraits, in private collections at Wiesbaden, the writer is inclined to accept as by Dirk Jacobsz. —In "Rembrandtiana" DR. BREDIUS publishes new information about Hendrickje Stoffels from which it is evident that in August 1661 she had recovered from a serious illness and that she was not buried in the Westerkerk between 1661 and 1670. Among other documents here published, in which mention of Rembrandt occurs, is the will of Anna Huybrechts (of Nov. 1668) who leaves to her daughter Margaret, widow of Titus van Rhyn, a portrait of herself by Rembrandt. A curious example of the low value set upon Rembrandt's works is afforded by an inventory of 1702 in which two paintings by the master are priced at f. 12 the pair, while works by Hughtenberg and v. Laer are valued respectively at f. 520 and f. 750. HERR NISSEN of Munich studies the connexion between Honthorst (an artist who in recent years has been unduly depreciated) and Rembrandt. A picture by the first-named belonging to an Hungarian collector, which many years ago came to Herr Nissen's studio, first induced him to devote his attention to the question, having for many years been an ardent student of Rembrandt; a careful comparison between three works by Honthorst and three by Rembrandt proved that the latter had more or less founded himself upon Honthorst and had taken him as his model. The illustrations bear out the writer's theory. The influence upon Rembrandt of Italian masters and others is also touched upon.

ONZE KUNST, No. 12, Dec., 1913.

DR. VERMEULEN concludes his article on the Exhibition of Ecclesiastical Art at Hertogenbosch.

No. 1, Jan. 1914.—DR. SCHMIDT-DEGENER in a 2nd article on portraits by Rembrandt, reproduces the fine portrait of a man (late Ashburton coll.) at the time of writing belonging to Sedelmeyer in Paris. Dr. Schmidt-Degener believes it to be the portrait of a Mennonite, a sect to which Rembrandt himself probably belonged, of the same period (1640-41) as the portrait of Anso, the Mennonite preacher. A female portrait (Duveen)

Dutch, Spanish and Russian Periodicals

is certainly not, as has been conjectured, the pendant of the Sedelmeyer portrait, since it clearly shows the influence of Frans Hals. Two other portraits of c. 1661 of the same old lady (National Gallery and Lady Wantage collection) are reproduced, and a drawing (formerly Heseltine collection) is thought to be of the same woman, but the technique points to the year 1640, while one of the two portraits just mentioned (Lady Wantage's) is dated 1661. Dr. Schmidt-Degener will explain this problem later.

No. 2, Feb.—A long and interesting account is begun by DR. BEETS of the exhibition of Netherlandish painting and sculpture before 1575, held at Utrecht in 1913. He deals first with the anonymous painter called the Master of the *Virgo inter Virgines*, an artist first identified by Dr. Friedländer from his work in the Rijks museum. In agreement with him, Dr. Beets places the master, perhaps at Delft or Gouda, and earlier than Geertgen tot Sint Jans. The Liverpool *Entombment* is reproduced as one of his finest works. Reproductions are given of other works attributable to the Master, and works by Geertgen tot Sint Jans and his school, and by Cornelis Engelbrechtsz, Lucas van Leyden and others.

No. 3, March.—DR. BEETS concludes his article on the Utrecht exhibition. The most interesting problem, perhaps, concerned the two portraits ascribed to Martin van Heemskerck (Baroness Schimmelpenninck). The subjects were identified as Peter Bicker, Master of the Mint, and his wife Anna Codde, by the late Dr. Moes, who ascribed the portraits to Scorel. Other critics, including Dr. Beets, incline to regard them as early works by Heemskerck. Dr. Beets considers that one of the most important results of the exhibition has been the definite recognition of Heemskerck's remarkable endowments as a portrait-painter in the early period of his career. Two admirable examples of his later time (c. 1550) are in the Museum at Alkmaar, of which one, *Wilhelmina Palinc, wife of the dijkgraaf Andries Willem van Sonneveldt*, is reproduced. Finally Dr. Beets discusses the drawings exhibited. —Aert de Gelders's *King David* (lately Steengracht collection) has been presented by an anonymous donor to the Rijks museum, where this artist had hitherto been most unworthily represented; the picture is reproduced and discussed by DR. STEENHOFF.

No. 4, April.—DR. MESNIL, in an article on the Jacquemart-André Gallery, treats mainly, and reproduces only, the Flemish and Dutch pictures. The *Madonna and Child*, which Dr. Friedländer calls an early work by Jan Provoost, Dr. Mesnil ascribes to an anonymous master of Bruges of c. 1500. A very fine portrait of an old man is much discussed and considered to be a masterpiece of Van Dyck's early period. Several pages are devoted to the three Rembrandts, one of which, the *Dr. Tholinck*, of 1656, is greatly extolled; among other works reproduced, are: a fine late portrait by Frans Hals; an example by the rare Jan de Bray of Haarlem dated 1660, and a female portrait by an unknown Dutch 17th-century master. —DR. BREDIUS draws attention to a work by Jan Sieberrechts in the collection of Herr Schoenlanck, Berlin, dated 1665, once irrelevantly ascribed to Vermeer. Dr. Bredius proves that it bears the mutilated signature of Sieberrechts and that it is an admirable example of his work. A monograph of Sieberrechts by the Director of the Gallery at Budapest is in preparation.

No. 5, May.—DR. SIX, in "De Rommelpotspeler", a picture in the gallery at Geneva which has been ascribed to the Spanish school and to divers masters, comes to the conclusion that it is by Aert de Gelder. It represents a laughing youth striking a triangle and a boy standing by him singing. Dr. Six considers this figure a later addition. This is confirmed by the Director of the Gallery at Geneva, who states that the picture is composed of three panels cleverly combined. —HERR KRONIG reproduces what he claims as an unknown Rembrandt, *Ariadne and Bacchus on Naxos*, in which Rembrandt's signature and the date 1631 came to light after cleaning. The discovery adds to the group of mythological subjects painted by Rembrandt between 1630 and 1632.

SPANISH

BOLETIN DE LA SOCIEDAD ESPAÑOLA DE EXCURSIONES. III Trimestre. 1913.

The painter Vicente López of Valencia, who with other 18th- and 19th-century artists is treated in Dr. Sentenach's last paper on the great portrait painters in Spain, is the subject of a special article by DR. ELIAS TORMO, entitled "Don Vicente López y la

Universidad de Valencia con el decisivo triunfo del pintor ante la Corte". A large allegorical canvas by López, rediscovered by Dr. Tormo, is identified by him as representing Carlos IV and his family receiving the homage of the University of Valencia; it was presented to the king on his visit to that city in 1802, on the 3rd centenary of the university, and was probably commissioned by Don Vicente Blasco, the Rector, a striking portrait of whom by López (Museum of Valencia) is reproduced. The university picture is the masterpiece of the artist's first period, and gained for him the appointment of "Pintor de Cámara", as is proved by documents discovered in the archives of the palace at Madrid by D. Sánchez Cantón. The numerous portraits in the picture have been identified very accurately by Dr. Tormo; the sketch for it came to light in May 1913 at the exhibition of Spanish painting arranged by the "Sociedad de Amigos del Arte", and belongs to Don Felix Boix. Fresh light is thrown upon other works by López, documents bearing upon them are published, and new information concerning works by Ribalta and others is communicated. In conclusion, Dr. Tormo refers to an early work by López of 1790, *Los Reyes Católicos recibiendo una embajada árabe*, which won a gold medal, and is still preserved in the depôt of the Academia de San Fernando. The sketch for this picture also belongs to Don Felix Boix. —Note also "Impresiones de un viaje por Navarra y Aragón", by D. JOSÉ PEÑUELAS, and "Apuntes acerca de las ruinas de Clúnia", by D. VICENTE HINOJAL.

Trimestre IV.—DR. TORMO continues his paper on the sculptor Becerra, dealing with him here as the author of a certain class of religious subject intended to excite ardent devotion; some of these works were eventually credited with miraculous powers. Two of them are very fully dealt with, i.e., the *Crucifix* of the Descalzas Reales which perished by fire, and the *Virgen de la Soledad*, once in the Franciscan convent "La Vittoria", and after its suppression removed to the cathedral of S. Isidro, where it fell into oblivion and Becerra's authorship was denied. In spite of repenting and other injuries, its identity with *The Virgin* of the Capilla Soledad, commissioned by Isabella of Valois, is upheld by Dr. Tormo, who states his reasons for this opinion. —DR. TORMO's pupil, D. SÁNCHEZ CANTÓN contributes a chapter on the origin and history of the image of *La Soledad*, gathered from 17th-century chronicles and other documents. —DR. FLORIANO, in a paper on Antoniazzo Romano, dwells especially on works executed by him for Spanish patrons, and gives his reasons for believing that the cardinal represented in the frescoes of Santa Croce in Gerusalemme (Rome) is not Pedro Gonzalez de Mendoza, as often assumed, but more probably, as conjectured by Schmarsow and others, D. Bernardino de Carvajal, who succeeded Mendoza as Cardinal of Santa Croce in Gerusalemme, and concerning whom Dr. Floriano gives copious biographical notes. Among other works mentioned are: the *Annunciation* in S. Maria sopra Minerva with Cardinal Torquemada, who founded the Confraternity of the Annunciation, as donor; and a *Madonna* in the Prado signed "Antonius" and dated 1494, which, owing to its connexion with Antoniazzo's *Virgin and Child* in S. Salvatore in Lauro, Rome, is ascribed to that artist by Dr. Floriano. —The EDITOR has a brief note on churches which have recently been declared national monuments, among them San Benito de Alcántara (prov. of Cáceres) and San Pedro at Avila. —Note also "Monedas antiguas de Gades", D. ANTONIO VIVES Y ESCUDERO.

Trimestre I. 1914.—The Inventory of the pictures and other works of art belonging to the Archduchess Margaret, Governess of the Netherlands, originally published by M. Laborde in the "Revue archéologique" of 1850, is here reprinted for the benefit of Spanish readers with the French notes; it is surprising, however, that in reprinting these important documents the editor should not have annotated them in the light of modern research and expunged the many errors in the French notes, which were written over sixty years ago. —DR. CANTÓN publishes some extremely useful notices from Spanish archives on the painters of the kings of Castille; incidentally certain errors in the inventory just mentioned are corrected; thus, the true name of the Flemish painter Michiel, by whom five pictures are enumerated in the inventory, is given; he was probably born c. 1444, and from Don Felipe de Guevara's "Comentarios de la Pintura" it is to be inferred that he was a pupil of R. van der Weyden; he was the first "Pintor de Cámara" proper, having been court painter to the Catholic kings between 1481 and

Dutch, Spanish and Russian Periodicals

1515. Other Flemish artists who were employed at the court of Castille and worked for the Cartuja of Miraflores, are mentioned. The Aragonese Pedro de Aponte, painter to the Catholic kings before 1492, is touched upon, and the successful identification of some of his works by D. Elias Tormo and D. Ricardo del Arco is recorded; at the same time Dr. Cantón proves that the existence of a painter, Antonio del Rincón, has no foundation in fact. —Note also; "El Castillo de la Calahorra (Granada), D. VICENTE LAMPEREZ; and "Joyas inéditas de la Pintura Española," N. S.

MUSEUM. No. 6. 1913.—DR. CABRERO contributes a second paper on archaeological discoveries in Iviza. Colonized by Phœnicians and Carthaginians, who founded the city of Ebuso, the vast Punic necropolis there, now called Puig des Molins, has yielded a rich harvest of antiquities, some of which are reproduced. The important early finds in the island of Plana, the ancient Tricuada, are mentioned. The temple of Aphrodite (the Phœnician Astarte) at La Cala (now Es Cuyerán) must have been a sanctuary even more important than the goddess's temples in Cyprus and Sicily, judging from the number of ex votos found here.

No. 7.—DR. ROMERO DE TORRES writes on a new portrait of the poet Góngora by Velázquez; believes the Prado portrait to be a copy by Zurbarán of D. José Lázaro's example at Madrid, which he ascribes to Velázquez. The original portrait, however, which is known to have been painted by Velázquez in 1622, Dr. Torres believes is the one owned by D. Antonio de Gandarillas at Madrid. A reproduction is given of this portrait as it was when in the Pavón collection at Córdoba, before its barbarous mutilation, when the half-length portrait was cut down to a bust. Dr. Torres thinks that the Lázaro portrait is a smaller replica by Velázquez. —Note also "Encuadraciones de Vich", by DON J. GUDIOL, 13th-century book-covers recently acquired by the Episcopal Museum at Vich; some fine 14th- and 15th-century examples are also reproduced.

No. 8.—DR. TRAMOYERES BLASCO writes on primitive Spanish painting at Pisa and Genoa. He recognizes a so-called *S. Ursula* at Pisa, ascribed there to the 15th-century Pisan school, as *S. Eulalia*, patron of Barcelona; he identifies another panel, similarly ascribed, as part of the same triptych, which he considers to be the work of a Catalan of the first decade of the 15th century. The central panel, inscribed at a later period "Domenico de Asti", Dr. Blasco recognizes as by the same Catalan master's hand. No doubt the triptych came from the Church of the Carmine, where the Catalan colony at Pisa had a chapel. Dr. Blasco ascribes another Spanish work, a triptych with the history of S. Catherine (catalogued as "Lucas de Leyda"), to a master deriving from Luis Dalmau, though the picture has by some critics been wrongly assigned to Bermejo. Dr. Blasco holds that in Liguria the influence of Valencian and Barcelonense painters was felt. He thinks that the Van Eycks' style and technique passed from Flanders to Spain, and from thence to Liguria. A similar process is noticeable in Neapolitan and Sicilian territory in the second half of the 15th century. The tiles in S. Maria di Castello (figures of SS. John the Baptist and George and decorative designs) erroneously called 14th-century Faenza ware are pronounced to be Spanish azulejos. Undoubtedly there is a wide field here for further research, though Dr. Blasco seems inclined to give undue prominence to Spanish influence to the exclusion of other influences nearer home.

RUSSIAN

SOPHIA. Jan. 1914.

The first number of this new Moscow periodical, welcomed here in February, opens with an editorial note, "The Age of Russia". The growing appreciation of ancient Russian icon-painting, embroidery, architecture and literature all tend to show that Russian culture is not so recent as is generally supposed. Before the period of the Moscow Tsars there was a period of remarkable attainment in all spheres of culture, which fully reflected the spirit of the west, and also carried on the traditions of ancient Hellas and the early southern christianity. Though four centuries have since passed, that age is as much a legacy to modern Russia as mediæval French poetry is to modern France. Russia must not ignore her past, but must recover the wealth of spiritual culture which she has been losing during the last few centuries. —One of the treasures of this kind, ancient Russian embroidery, is dealt with by M. N. M. STCHERKOV. The legitimate successor of the Byzantine art, Russian art reflected its characteristic features: (1) the flat decorative treatment with the preponderance of abstract patterns and exuberant colour (the Byzantine contribution to the East), and (2) the rhythmic line, the monumental composition, the reserved movement of the figures, and the elaborated draperies (the Byzantine inheritance from Greek art). In Byzantine embroidery these two elements vary according to the secular or religious purpose of the work. The eastern principle is predominant in secular objects, and the Greek principle in religious objects. All the ancient Russian embroidery follows this latter form of Byzantine art, showing by the style the inherent taste of the Russian artists of that time. They manifested in all branches of art extreme reserve in ornament, a noble simplicity of form and an exceptional sense of constructive unity, as may be seen in the churches of Novgorod and Pskov. Religious embroidery was understood in Russia as an isolated form of art, equally important to icons, but essentially governed by the textile medium. In the regard for material the embroiderers exceeded even the icon-painters, since they subjected not only the subject to formal elements of line, colour and composition, but the form itself to the properties of the cloth. Whilst the artist drew on the cloth with a total disregard to relief-modelling, and concentrated his whole power of expression on the significance of the line, the embroiderer (who was always a woman) based the colour scheme not on the neutral tone of shadow, but on the tone of the stuff, and brought the other colours into harmony with it. This scheme was further emphasized by stitches of different form according to the objects portrayed as they were understood by the embroiderer. The refined and ingenious method of stitching on the early specimens of Russian embroidery constitutes one of its most attractive features. The 14th and 15th centuries were the period of its highest development, when it gradually evolved from the severe Byzantine style greater flow and freedom of line and more vitality of expression. In the 16th century, however, this tendency led to the imitation of icons, and thus introduced many alien features, and finally, in the 17th century, the art decayed, as may be seen in the weak design and the neglect of the peculiar qualities of the medium, patches of coloured cloth even being used instead of embroidery. Various specimens of ancient work are reproduced with the article. —M. MOURATOV (the editor) contributes an article on Gaudenzio Ferrari, in which he describes the frescoes in the chapels of Sacro Monte in Varallo, the village in which the artist was born.

A. B.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

ALCAN, Paris.

Hokousai, par H. Focillon, 24 planches hors texte ("Art et Esthétique"). 3 fr. 50.

AUTHOR, 42 Old Bond Street, London.

Graves (Algernon). A century of loan exhibitions, 1813-1912. Vol. III (R to U). £5 5s. net.

Only one more volume is now necessary to complete Mr. Graves's very useful and laborious work.

AUTHOR, New York.

Daingerfield (Elliott). Ralph Albert Blakelock. With 10 illust.

For those interested in the painting of Blakelock this review of his work and life should prove very attractive.

BRITISH MUSEUM.

Department of Prints and Drawings—Catalogue of Engraved British Portraits; by Freeman O'Donoghue. Vol. IV (S—Z).

The completion of Mr. O'Donoghue's work, long in progress and highly requisite to all students, is welcome and the compiler deserves congratulation.

BRUCKMANN, Munich.

Der Bamberger Domschatz; von E. Bassermann-Jordan u. W. M. Schmid ("Bayerische Kirchenschätze", herausgegeben.

Publications Received

- von E. Bassermann-Jordan, Nr. 1). Gr. fol. 66 S., 120 Abbild. (69 Lichtdrucke u. 51 Heliogravüre), M 180.
An admirably produced volume on this exceedingly interesting treasury, which requires much learned commentary.
- CHATTO & WINDUS, London.
 Gollancz (Israel). Boccaccio's Olympia, edited with English rendering and frontispiece; boards 6s., vellum 12s. 6d. net.
- DANSK KUNSTMUSEUMS FORENING, Copenhagen.
 Fransk Malerkunst fra det 19^{de} aarhundrede, udstillet i Statens Museum for Kunst, 15 Mai-30 Juni, 1914.
A preface, with 22 illustrations of an interesting loan exhibition of 19th-century French painting. Corot, Courbet, Manet, Ingres, Pissarro, Gauguin, Degas, Cezanne and Matisse seem to be well represented.
- FISHER UNWIN, London.
 Sir Martin Conway. The Sport of Collecting, with 25 illustrations, 5s.
An attractive little volume not only for its critical value, but also for the entertaining treatment which we expect from the author.
- FREISE, Parchim i. M.
 Rembrandts Handzeichnungen. Band II. Rijksprentenkabinet, M 8.
The instalments of this valuable publication are accompanied by introductions and a critical catalogue by Dr. K. Littenfeld. It will receive an extended notice here in due course.
- GROTE SCHE VERLAGSBUCHHANDLUNG, Berlin.
 Le maraviglie dell' arte, ovvero Le vite degli illustri pittori Veneti e dello stato, descritte da Carlo Ridolfi, herausgeg. von Detlev Freiherrn von Hadeln. Parte I. [Subscription price per part M 30, bound M 32.]
- JACK, London and Edinburgh.
 Randall Davies. Six centuries of painting; the complete history of painting from the earliest times to the present day, 50 plates in colour, 10s. 6d. net.
The sub-title is evidently added by the publisher to the work of an author well qualified to treat his subject within reasonable bounds.
- JOHN LANE, London.
 Cust (Albinia). Chronicles of Erthig on the Dyke. 2 vols., 33 illus. 25s. net.
- JOHN MURRAY, London.
 Crowe and Cavalcaselle's History of Painting in Italy, Umbria, Florence and Siena, vol. V, VI edited by Tancred Borenius, illust., 21s. each.
These are the last two volumes of the edition of which Mr. Langton Douglas edited the first three, published several years ago.
- KOCH, Darmstadt.
 Alexander Koch's Handbuch neuzeitlicher Wohnungs-Kultur, B. Empfangs- u. Wohn-Räume.
A well-illustrated book, but the modern decoration illustrated is mostly not very attractive to Englishmen.
- LEE WARNER, London.
 The first book of Moses called Genesis, imprinted in the authorized text, by permission, illust. by F. Cayley Robinson. Edition limited to 500 copies. Boards, £2 12s. 6d. net; limp vellum, £3 3s.; 12 copies (10 for sale) printed on vellum, £15 15s. net.
- LÖWY, Vienna.
 Oesterreichische Kunstschatze, herausgeg. von W. Suida, mit Unterstützung des K.k. Ministeriums für Kultus u. Unterricht; 3^{de} Jahrg., Hefte 9, 10, jährl. 10 Hefte, K 60.
- METHEEN, London.
 Bulley (Margaret H.). Ancient and mediæval art. A short history, with 40 illus. and a chart in colour; 5s. net.
- NANTES, MUSÉE DES BEAUX-ARTS.
 Musée Municipal des Beaux-Arts, Catalogue par Marcel Nicolle avec la collaboration de Emile Dacier. 1 fr. 50.
- OLSCHKI, Florence.
 Le livre en Italie à travers les siècles, rôle joué par l'Italie dans le développement de l'art de l'imprimerie et de l'illustration du livre, du 15^e au 19^e siècle, démontré par une collection exposée à Leipzig dans la section de la bibliophilie de l'Exposition Internationale de l'Industrie du Livre et des Arts Graphiques [with 86 plates], fr. 15.
- PIPER, Munich.
 Der Expressionismus, von Paul Fechter, mit 42 Abbild., geb. M 4; geb. M 8.
- RIEHN U. TIETZE, Munich.
 Meisterwerke der Plastik Bayerns, herausgeg. von Dr. Fritz Bürger. Bd. I, Der Meister der Skulpturen von Blutenburg und seine Schule, Lief. 1, 2 [single Lief., M 9; Bd. I, M 14 40 (to subscribers) M 12].
- UNIONE TIPOGRAFICA, Turin, &c.
 Storia dell' arte italiana, da P. Toesca (fasc. 8^o-9^o, pp. 193-256, del Vol. III of "Storia dell' Arte classica e italiana." Nine parts of Sig. Toesca's "Arte italiana" have now appeared, and six of Sig. Rizzo's "Arte classica".
- VROMANT, Paris.
 Les Arts et Metiers de l'ancien Japon; par Steuart Dick, revu et adapté de l'anglais, et précédé d'une préface par Raphael Petrucci; 200 reproductions d'après photographies. 7 fr. 50 net.
A French edition of Mr. Dick's book, praised for its rapid and perspicuous survey of the subject, by the present editor who supplements it with a chapter on stuffs.
- WILLINK, Haarlem.
 Peintures ecclésiastiques du moyen âge—Eglise Ste. Walburge de Zutphen—publiées par Gustaaf van Kalcken (41 planches, grand-folio, en phototypie) fl. 37 50.
M. van Kalcken, the well-known Dutch sculptor, is the custodian of M. van Stolk's museum at Haarlem.
- PERIODICALS.—Æsthetics (Hackley Art Gallery, Muskegon, Mich.), April.—Apollon (St. Petersburg), 1914, 4.—L'Art flamand et hollandais, 1 to 6.—Art in America, Vol. II, No. 3.—Art in Europe, No. 3.—La Bibliofilia, April.—Boletín de la Sociedad española de Excursiones (Madrid), 1 trimestre, 1914.—Boston, Museum of Fine Arts Bulletin, June.—Der Cicerone, May, June.—Deutsche Kunst und Dekoration, May.—Faenza, Ann. II, fasc. 2.—Fine Arts Journal (Chicago), May.—Gazette des Beaux-Arts, June, with Chronique des Arts, 1914, Nos. 20 to 24.—Innen-Dekoration, May.—[Jahrbuch der Kgl. preussischen Kunstsammlungen] Amtliche Berichte, Nr. 9, June.—Journal of the Imperial Arts League, June.—The Kokka, No. 287.—Die Kunst, June.—Onze Kunst, Nr. 6.—Monatshefte für Kunstwissenschaft, June.—Oud-Holland, 2^{de} aflev.—Repertorium für Kunstwissenschaft, Heft 2.—Revue de l'art, No. 207, with Bulletin de l'art, Nos. 625 to 629.—Russkij Bibliophil (St. Petersburg), IV.—Starýé God', April.—Zentralblatt für bildende Kunst (Rostock i. M.), Nr. 2.
- PAMPHLETS, REPORTS, &c.—Annual Report of the U.S. National Museum, 1913. Washington (Government Printing Office).—La Costruzione del Duomo di Pisa, Memoria del Prof. J. B. Supino letta il 19 giugno 1913, alla classe di Scienze Morali della R. Accademia delle Scienze dell' Istituto di Bologna (con 5 tavole).—Eine "Immaculata" von Murillo, von Gaston von Mallmann, 4 Abb.—Glasgow Art Gallery and Museum, Catalogue of Loan Exhibition of Etchings and Engravings by great masters, 1914.—Hommage international aux frères Hubert et Jean van Eyck (Exposition universelle et internationale de Gand, 1913), compte-rendu, illustré.—National Art-Collections Fund 10th Annual Report, 1913, with 16 illus.—Opere di Pitture Venete lungo la costa meridionale dell' Adriatico, da Gustavo Frizzoni (estratto dal "Bollettino d'Arte", ann. VIII, No. 1, Gen. 1914).—Parisia, 3^e année, Les Collections de M. Léonce Rosenberg, par H. d'Ardenne de Tizac, 33 illus.—Some Notes on Indian Artistic Anatomy, by Abanindranath Tagore, C.I.E., Calcutta (Indian Society of Oriental Art) Re. 1. [20 illus.].
- TRADE CATALOGUES, &c.—Abt, 22 rue d'Esquerville, Les Mureaux, Seine-et-Oise; Librairie ancienne et moderne, Cat. No. 51.—Joseph Baer & Co., 6 Hochstr., Frankfurt a. M., Nr. 621, Archæologie I (Allgemeines-Griechische).—Ellis, 29 New Bond Street, London; Catalogue of rare books, No. 153 (illust.), 6d.—Gilhofer u. Ranschburg, 2 Bognergasse, Vienna, 1; Nr. 109, Bibliothek des Herrn Hofrat Dr. Hermann Hallwich (illust.).—Jacques Rosenthal, 47 Brienerstr. Munich; Kat. LXX, Illustrierte Bücher des 15-19 Jahrh., Teil V (Passio-Z), 127 Abb.—Ludwig Rosenthal, 14 Hildesgardstr., Munich, Kat. 135, Teil II (M—Z) [illust.].



PIAZZA S. MARCO (MR. HENRY HARRIS)

AN EARLY GUARDI

BY GEORGE A. SIMONSON

UARDI'S finest works are those in which he displays the combination of his extraordinary natural gifts as a colourist, and it is doubtful if he has ever been surpassed in one respect, namely in utilizing as he did pigments at their utmost pitch of intensity, thereby creating in the handling of light and atmosphere his peculiar brilliance and sparkle of pictorial effects.

It is during the period of his artistic maturity that he most successfully achieved such results as, for instance, the two views of Venice showing the Piazza S. Marco and the Piazzetta which are in the collection of Lord Castletown, and I mention them in the hope that they may be lent for exhibition at the winter show of old masters, which is to be held at Burlington House in 1915. It is because some of his most highly prized qualities as a painter are noticeable in his early works that they have such attraction for the connoisseur, notably his peculiar tonality and harmonious colouring. A good example thereof is furnished by Mr. Henry Harris's broadly handled view of the Square of S. Mark's, here reproduced [PLATE I], showing what the young Guardi could achieve while still strongly under the influence of Canale. It brings to light his shortcomings as well as his virtues.

Owing to an artistic licence which he has allowed himself it is not possible to localize the exact point from which the view in question is taken, the distance between the porch of the church of S. Mark's seen on the left side of the picture, and the northern wing of the square ending in the lofty edifice on the right side of the foreground being exaggerated. The special merit of the picture lies in the freshness, purity and transparency of colour in the shadows as well as in the lights, and the characterless and slightly rubbed light-blue sky alone falls somehow below the standard of its general excellence. The spirited figures, which enliven the scene of the picturesque booths in the centre of the square, add greatly to the charm of the canvas. How nearly Guardi's early manner of rendering architecture approaches that of his master, who is, as a rule, a much more solid constructor, is seen by a scrutiny of the conspicuous edifice finishing off the picture on the right side and emphasizing the low skyline which descends below the third plane of the canvas, but already Guardi's individual and more picturesque touch asserts itself in parts of the architectural setting. It is undeniable that Canale's edifices are much more imposing and majestic than Guardi's, but when the pupil actually modelled his architecture on that of his master, something of the grandeur of Canale's edifices accrues to his performances, as, for instance, in the case of his painting in the Ionides collection (Victoria and Albert Museum) in which a lively scene of a fair in

the Piazza S. Marco is shown from under one of the arcades running round the square.¹ This work is founded on Canale's rendering of the same subject which is in the Mond collection. Though I consider Guardi's canvas forming part of the Ionides collection as nearly contemporaneous with the one here reproduced, it is not as typical an example of the artist's early manner, the figures being much less well drawn and playing a much less prominent rôle in the *ensemble*, but like Mr. Harris's painting it is also instinct with freshness, mellowness of colour and the *sfumato* quality of painting, to use the Italian expression. It is usually in an artist's early work, if he is a colourist at all, that his gifts in this direction manifest themselves most emphatically in the case of a Guardi no less than in the case of a Morland, whose art by the bye has, allowing for difference of nationality, temperament and surroundings, some striking points in common with Guardi's, notably in the matter of fresh and soft effects of colouring.

It would not be difficult to multiply instances of early works by Guardi proving that very soon after he had learned to mix his colours from Canale and to ground his canvases, the pupil emancipated himself from the use of his master's rather cold palette and replaced it with his own brighter one yielding sunnier and warmer effects. I may note, however, one very interesting feature of the colouring of Mr. Harris's painting which harks back to the time when Guardi was still under the sway of Canale, namely that in one plane of the picture at any rate the influence of Canale's palette is still recognisable, that is in the colourless grey tone of the façade of S. Gemignano, and adjoining buildings, which hardly suggests that it is sunlit at all, but Guardi has nevertheless succeeded in creating this illusion by a clever, though strictly impermissible, artifice, namely that of making a shadow run diagonally across the edifice to the left of the church which could not, in my opinion, originate from natural causes.

There is in Roman ownership a rough jotting for Mr. Harris's picture by Guardi [PLATE II] with his forged signature in which, in the grouping of the figures only, variations are noticeable between the original design and the painting made after it, while the spacing and general arrangement of the edifices in both are the same. Its very rudimentary character shows that Guardi was a painter long before he could draw, and that at the time when he produced the picture he had yet to acquire his facility and mastery in the art of picturesque draughtsmanship. He makes the same kind of compromise between what he sees and what he feels in his sketch as in his picture, dividing

¹ See the writer's *Monograph on Guardi* for reproduction, p. 20.

An Early Guardi

our interest between buildings and figures, so that what their combination loses by his unfaithfulness to Venetian scenery, it gains as an image of the bustle and movement of Venetian 18th-century life. If Guardi's caprice had not thus asserted

itself, it may be well questioned if, with all his fascination and skill, he could have succeeded in infusing that romantic element into his portrayals of his native city which may be said to impart to them their peculiar distinction.

THE DARMSTADT LOAN EXHIBITION BY FRANK E. WASHBURN FREUND



LOAN exhibition of German art is being held in the castle of Darmstadt this summer, the period covered being the latter half of the 17th and the whole of the 18th centuries. It has been organized by the Grand Duke Ernst Ludwig of Hesse—himself a great lover of art—and his art adviser, Professor Georg Biermann, and consists chiefly of painting and works in silver, but also includes sculpture, &c.

Regarded as providing, for the first time, an opportunity of gaining a better knowledge and appreciation of the painting and the smaller arts of that period and their gradual development step by step, this exhibition is of great importance. In fact, it may be considered as a necessary supplement, because the interest in the art of that period has hitherto chiefly centred round the architecture with its decorative arts and the work of the porcelain factories, all of which have lately come to be more and more appreciated. Furthermore, it reveals what a number of characteristic works there are by artists who, until now, have been partially, if not quite, unknown. Even well-known artists, as for instance A. Pesne, court painter to Frederick the Great, are here seen from an altogether unexpected side.

All this was made possible by the courtesy of the Emperor of Austria, the Emperor William, and the other reigning princes of Germany, as well as the reigning prince of Liechtenstein, in unlocking their treasure stores and private collections, and putting them at the disposal of the organizers of the exhibition, who were thus given a choice of art objects hitherto unknown even to experts. This prepares the ground for a more thorough study of a chapter of German art which is usually treated somewhat superciliously. For the exhibition shows above all that the arts represented in it—whether considered as a whole or whether the wealth of interesting and important objects be taken separately—are well worthy of a place not far below the architecture of that time.

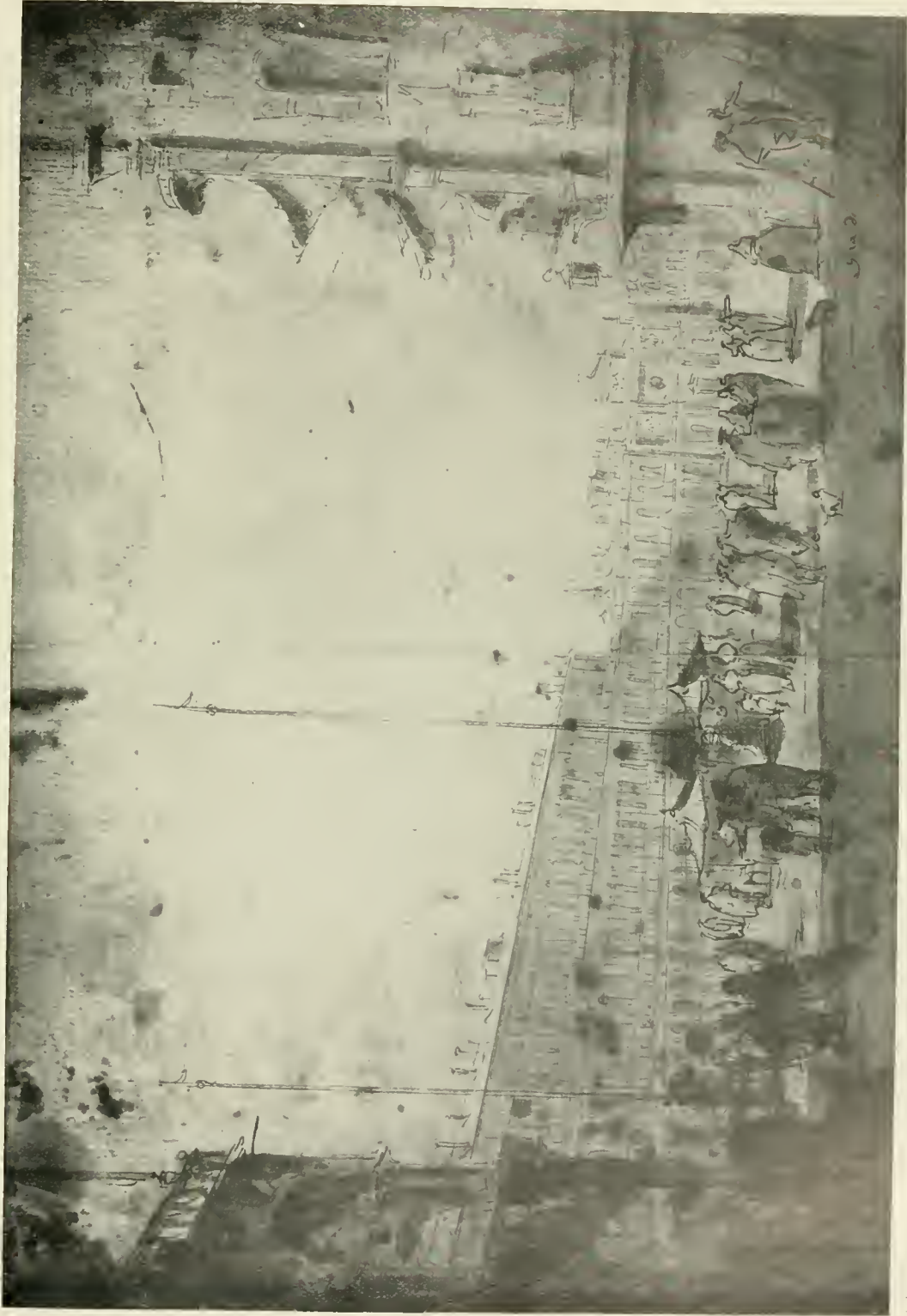
The arts of the period covered by the exhibition were exposed to the same foreign influences as the architecture. The latter, although directed to a great extent by French and Italian architects at the courts of the princes, soon began to take on something of the characteristics of the ground into which it had been transplanted. Thus in Bavaria,

Saxony, and Prussia, for instance, the baroque and late rococo buildings expressed the feelings and peculiarities of the people amongst whom they had grown up. In painting, too, native individuality can be seen struggling through all the foreign influences—first Italian and Dutch, and later on French. The individual personality of a number of artists who voiced, in their works, the national characteristics, succeeded in forcing its way to the surface, nourished, for better or for worse, by the culture and development of their country in the first place (here literature plays as big a rôle as in England of the 18th century); and secondly, as the examples in the exhibition amply prove, by turning more and more frequently to nature itself for inspiration. Naturally, this return to nature shows itself first in the paintings of still life and in animal studies, which, evidently, were made partly for scientific purposes. Coloured plates were needed to demonstrate points in scientific studies, and it sometimes happened that the objects were seen with an artistic as well as a scientific eye, as in the case of the scholarly lady, Maria Sibylla Merian (1647-1717). Being artistic representations, these plates helped to lift the scales from the eyes of the spectators.

From animal studies to landscapes was only a step. Landscape, having been for a long time more or less a convention, was now re-discovered in nature at a comparatively early time, and undoubtedly quite independently of foreign initiative.

The influence of the culture shows itself most strongly in portraiture, which was developing on somewhat similar lines to that of England in the 18th century, and so we see the nobility and even princes represented as "citizens" in simple attire, reading and working at their desks or surrounded by their families. It almost seems as if the artists had been inspired by Frederick the Great's anti-macchiavellian saying: "The King is the first servant of the State!" which, when compared with the remark of Louis XIV, "L'état—c'est moi!" gives, in a nutshell, the whole difference in the spirit of the times.

In giving three illustrations of the silversmiths' art of the period represented in the exhibition, my object is to draw special attention to the fact that this branch can be studied exceptionally well in Darmstadt at present, inasmuch as the well-known workshops of Augsburg, Nürnberg, and Dresden



(6) THE DRAWING FOR MR. HENRY HARRIS'S PICTURE.



A



B



C

The Darmstadt Loan Exhibition

are not the only ones represented by important and characteristic examples of the different decades. For instance, the workshops of Vienna, Munich, Zürich, Stuttgart, Constance, Leipzig, Halle, Magdeburg, Brunswick, Hamburg, Danzig, and Breslau are also represented by objects of great interest. They are chiefly the property of the German princes, more especially of the Duke of Hesse himself and the Duke of Anhalt, but several also belong to the guilds of the different towns. Most of them have not been seen in public before.

Naturally, the tendency of the silver work was to follow the style of the period in question, and change with it from the baroque to the rococo, except that the towns in which the art had reached its highest mark before the Thirty Years' War—Augsburg and Nürnberg principally—clung to their old traditions somewhat longer.

The finest work of the period comes from Dresden; it is well known from the famous Grünes Gewölbe, the treasure-house of the kings of Saxony. In that town the excellent Suabian craftsman, Johann Melchior Dinglinger (1664–1731), who learnt his art in Augsburg, lived and had his workshop and trained many pupils. His influence can be traced in the figure of an elephant on a jasper pediment, belonging to the Duke of Saxe-Coburg-Gotha.

The grotesque *Bacchus im Fass* (Bacchus in the Wine Barrel) by Georg Kobenhaupt illustrated here is Strassburg work of the end of the 16th or beginning of the 17th century, and is owned by the Grand Duke of Hesse [PLATE, A]. It belongs really to an earlier period than that covered by the exhibition, but serves to show the relationship between the art of the earlier and later times. In spite of its grotesque shape—which almost seems to anticipate the baroque spirit—the way in which the nature of the material is taken into account in form and workmanship shows real mastery of the subject. The base, for instance, is very simple and fine in its proportions. To

English readers it will be of interest to see the similarity of the rustic humour of this piece to that of the Toby ware of England. Both are the outcome of national feeling, which, it must be confessed, is not so prominent in German silver of the later period.

As the 17th century wore on, the baroque style gained stronger and stronger hold in silver work, a typical example of this being the table fountain belonging to the Grand Duke of Hesse, which is reproduced here [PLATE, B]. Comparing the base of this piece with the base of the Bacchus, the different spirits at work in these two pieces will at once be apparent. This work comes from Augsburg, and belongs to the second half of the 17th century. The wine streams from the breasts of Leda and falls into the mussel-shell below. The figures show clearly the intrusion of that would-be naturalistic style which is so characteristic of baroque art in general. It is 49 centimetres in height, and bears, besides the Augsburg hall-mark, the maker's mark "J.J." with a horn in an oval. This piece must be the work of either Johann Jäger, who died in 1669, or Jacob Jäger, who died about 1674.

A piece dating from the late baroque period is shown in our third illustration, the drinking-cup belonging to Prince Biron of Curland, Castle Wartenberg [PLATE, C]. It is by a Silesian craftsman of the early 18th century, and bears neither hall-mark nor maker's mark. The height is 60 centimetres. The shape—resembling an inverted pear—is something out of the common without being fantastic, and the figures on the base and lid show that the worker had a sound knowledge of nature, which he uses with much *élan*, yet without forcing the material unduly. The cup is embossed and depicts spirited hunting scenes, the embossing being supplemented by chasing. This work may be considered one of the best examples of the German silversmith's art of the late baroque period. It shows what could be achieved in that style when a real artist was at work.

TWO ANGELS BY MELOZZO DA FORLÌ (?) BY SIR CLAUDE PHILLIPS



HIS fragment of a large altar-piece, painted on panel, in oils, was acquired by me a few months ago in Messrs. Robinson and Fisher's sale-rooms. It was with judicious vagueness catalogued as "Italian school", no particulars being given as to late ownership or original provenance. The reproductions which illustrate these notes render a detailed description of the fragment unnecessary. Obviously we have here the crowning semi-circular portion of a large altar-piece; not, as might at first be imagined, a lunette, but the

topmost section of a great panel. This has been somewhat rudely detached from the rest, the right foot of one angel and the left foot of the other disappearing in this rough-and-ready process, and the rhythm of the composition being thus greatly impaired. The figures of the angels clad in vestments of a pale brownish-yellow, which deepens to brown in the stronger shadows, stand out scarlet-winged against the azure of the empyrean. Their elaborately waved and curled auburn locks are decked with jewels, flowers and a small central plume. Holding together an open, jewelled crown

Two Angels by Melozzo da Forlì (?)

of gold above the head of some saint in glory, who, acclaimed by the heavenly host, must have occupied the centre of the altar-piece, they, with a nicely calculated, even motion, swing silver censers, attached by chains drawn tense as lute-strings by their weight.¹ It is evident that we are in the presence of a painting—or rather fragment of a painting—of Italian origin, and dating from about the third quarter of the *Quattrocento*. But of which Italian school, and by what master? In our attempt to decide this not unimportant point we shall find ourselves greatly hampered by the state of the panel, which has not only suffered greatly from the irreparable outrages of time, but still more from the rude hand of man seeking to remedy these outrages. And it is, alas! the faces—the beautiful faces—of the angels which have suffered most. Under these circumstances it would be rash, in venturing upon an attribution, to indulge in too positive assertion. My own opinion, arrived at after a phase of doubt in which I have played the part of the *advocatus diaboli* to my attribution, is that we have here the crowning portion of a lost altar-piece by Melozzo da Forlì. That the painting under discussion comes extraordinarily near to some of his best authenticated works, not only in subject but in style and manner, will hardly be denied by the student of Italian 15th-century art. Those who may be disinclined to admit that the very own brush of this great Quattrocentist, with whose works time has dealt so ruthlessly, is here to be recognized, cannot, I imagine, refuse to admit that we are very close to his standpoint, to his technique, to his spirit; far closer, indeed, than in more than one Melozzesque work which by Italian critics of authority has in recent years been put down to him. The comparison that we are bound to make in the first place is of course with the world-famous music-making angels, fragments of the great fresco decoration in the apse (now destroyed) of the SS. Apostoli church at Rome. As all the world knows, Melozzo, about the year 1478, decorated this church, then recently renewed by Giuliano della Rovere (after Pope Julius II), with a vast tumultuous composition of the *Ascension*: Christ triumphant—a figure mighty and terrible—ascending into space surrounded by a great choir of angels singing and playing upon musical instruments. The central fragment of this destroyed composition, the awe-striking figure of Christ with its environment of boy-angels in adoration, is built into the wall of the great staircase which leads up to the Quirinal Palace. The music-making angels, figures sublime in the freshness and joy of eternal youth, have, with some intensely devotional heads of Apostles,² found a refuge in the Sacristy of S. Peter's.

The peculiar beauty of these familiar angels—a childlike trustfulness and radiance combined with resistless force and an awful majesty—is unique in art—even in Italian art. In comparing with them the newly identified angels of a destroyed or vanished altar-piece one must be careful to bear in mind that these last are of less than half life size, while the divine figures in the Vatican Sacristy are over life size, and executed with all the breadth and certainty of a great master working in a medium in which swiftness and decision are indispensable. The *Angels of the Altar-piece* (to give them a convenient title) are finely poised in the air, and bathed in a clear tempered light with grey transparent shadows, after a fashion that recalls Piero della Francesca, whose follower, and as some believe pupil, Melozzo was. All is life, and yet nothing is violence, in the movement of these angels; they are alive to their finger-tips, an absolute momentariness is the keynote of the composition. How delicately expressed, and yet how weighty, how forcible is the movement of the heavy swinging censers, which absorbs all their attention, while with a certain quiescence they uphold the rich crown suspended over the head of the (invisible) saint in glory. Singularly subtle and true is, in the one as in the other angel, the expression of watchful care in ministration that so unmistakably defines the action and the moment, yet mars not the air of serenity and beauty which, as we may legitimately infer, is a leading characteristic of the whole conception. There are here to be traced resemblances extraordinarily close, and resemblances spiritual as well as technical, to the Angels of S. Peter's. But there are also certainly minor differences, which it is necessary to point out. The systematically curled and ruffled locks of these *Angels of the Altar-piece* are, for all the closeness of the resemblance, slightly different in arrangement from those of the more radiant beings who illumine the Vatican Sacristy with their joyous beauty. There is more order—or one might say a less snake-like disorder—in these last. On the other hand, the draperies of the *Angels of the Altar-piece* are somewhat simpler and more classic in style; they suggest more clearly the body beneath than do the grandly broken folds of the heavy robes worn by the Vatican Angels. Striking and valuable points of resemblance are to be found in the hands, which are of the same strong, serviceable type in both instances, particularly striking being, in the case of the Vatican Angels as in that of the *Angels of the Altar-piece*, the exaggerated fleshiness that distinguishes the balls of the thumbs. It must be owned, however, that

¹ The dimensions of the panel are: breadth 6 ft. 2 in.; height 3 ft. 3 in.

² A fine life-size study in black chalk for one of these Apostles is in the print-room of the British Museum.



(A) THE UPPER PORTION OF AN ALTAR-PIECE (SIR CLAUDE PHILLIPS)



(C) ANGEL FROM THE APSE OF THE SS. APOSTOLI (THE SACRISTY, S. PETER'S)



(B) DETAIL OF THE UPPER PORTION OF AN ALTAR-PIECE (SIR CLAUDE PHILLIPS)

Two Angels by Melozzo da Forlì (?)

in some respects nearer to the *chevelure ébouriffée* of our angels than anything of the kind to be found among the angels of the Vatican Sacristy is the crown of snake-like, bejewelled locks which imparts so strange and distraught an air to the *Rhetoric* of the National Gallery, one of the symbolical representations of the *Seven Liberal Arts*, two of which are in the National Gallery, and two in the Kaiser-Friedrich-Museum of Berlin. These *Liberal Arts*, though still, both in the English and in the Prussian gallery, officially assigned to Melozzo, are now very generally—and, as I hold, with entire appropriateness—assigned to Justus of Ghent, the half-Italianized Fleming (recently identified with Joos van Wassenhove), who was for a time court painter to Federigo da Montefeltro, Duke of Urbino. It is unlikely that Melozzo actually furnished the first ideas for these *Seven Liberal Arts*, as some students of the master have surmised. He would assuredly have produced designs of a grander rhythm, of greater scope altogether, than these very interesting but rather cramped compositions. At the same time they bear unmistakably the stamp of his school, and suggest his influence, exercised directly or indirectly. Here arises a very curious point. We have just seen that the *Angels of the Altar-piece* are very near in type, and especially in the wholly unusual arrangement and adornment of the hair to the *Rhetoric* in the National Gallery picture. And yet nothing is surer than that the two works are by different hands. Through the half-Italianized forms of the last-named picture we are made aware of a disturbing hardness in the outlines, an awkwardness and helplessness in the action—that is, of characteristics which are peculiar to the Netherlanders and the Germans of the 15th century. The *Rhetoric* sits, a gauche and not very expressive figure, in her rich throne-like niche; the movement of the head is in no very intimate connexion with the action of the pointing, didactic hand. The *Angels of the Altar-piece* are perfect in harmony, the expression of the calm yet attentive faces corresponding with a rare subtlety to the ordered, rhythmical action of the bodies, so easily to be divined beneath the full, easy-flowing draperies. These angels have just the “sweet reasonableness”, the radiance undimmed by earthly care, that we never find in the creations of the great Netherlandish masters: assuredly not in the works of the Van Eycks, of the Master of Flémalle, or of Roger de la Pasture; not even in those of Memling, most seraphic in tenderness of all the northern masters. Here, then, as it appears to me, is an additional reason for assigning the *Angels of the Altar-piece* to Melozzo da Forlì, and not to Justus of Ghent, for whom, on the ground of the curious minor points of contact now indicated, the panel under discussion might possibly be claimed. Melozzo was a centre of

influence, and the creative warmth of his genius vitalized the work of artists of the second rank all around him.

Antoniazio Romano stands midway between the master of Forlì and the Umbrian Fiorenzo di Lorenzo, and his work has occasionally been confused with that of the former, though more often with that of the latter painter. Yet it would not be accurate to describe him as the pupil or even the subordinate of Melozzo. Much nearer to the latter, though his art is also in close contact with that of the school of Giovanni Bellini, is Marco Palmezzano, who from the designs of the master of Forlì, and, it may be, under his direct supervision, carried out, among other enterprises, the decoration of the Cappella del Tesoro at Loreto. A comparison of his angels in the cupola of this chapel with the *Angels of the Altar-piece* makes them, for all their Melozzesque ingenuousness, appear wooden and lifeless. Strangely enough, Crowe and Cavalcaselle counted Giovanni Santi among the painters influencing Melozzo. The latter was, on the contrary, the master to whom this awkward, embarrassed, yet in his *naïveté* not uninteresting painter owed most. This may be seen—to take one example only—in the series of decorative panels, *The Seven Muses with Apollo*, executed by Giovanni Santi in collaboration with Francia's pupil and Raphael's master, Timoteo Viti (or della Vite), to ornament the study of Guidobaldo da Montefeltro in the ducal palace of Urbino, and now preserved in the Corsini palace at Florence. The *Muses* which in this series are generally assigned to Giovanni Santi are of the most markedly Melozzesque character. Notwithstanding a certain weakness, angularity, and exaggeration in the realization of delightfully fantastic conceptions, they make a very strong impression. I suggest that Melozzo may here have been something more than a dominant influence;³ indeed, that he may have furnished first ideas (*primi pensieri*) for these figures.

Moreover, there must be counted among the followers of Melozzo an infinitely greater artist than any of these—none other than the famous architect and painter, Bramante of Urbino. Only one great decorative *ensemble* from his brush survives; this is the series of “Giants” (wrongly so-called) which decorated the Casa dei Panigarola at Milan, and now, detached from the walls of that palace, is exhibited in two rooms, specially set aside for the purpose, in the Brera Gallery.⁴

³ Commendatore A. Venturi (*Storia dell' Arte Italiana*, volume settimo: *La Pittura del Quattrocento*, parte seconda) assigns nearly all the *Muses* hitherto set down to Giovanni Santi to Evangelista da Pian di Meleto, young Raphael's coadjutor in the execution of the now dismembered and partly destroyed altar-piece, *The Coronation of Beato Nicola da Tolentino*.

⁴ The subjects are in reality Heraclitus and Democritus; truculent men-at-arms; young Milanese gentlemen, &c.

Two Angels by Melozzo da Forlì (?)

Here Bramante shows himself, as a painter, the true successor of Melozzo, though without his intense vitality, without his strong-winged, soaring genius. These splendidly audacious, self-assertive beings, with their long, elaborately curled locks (entirely in the Melozzo mode), are artistically the descendants of the real personages who stand austere and in absolute immobility, yet brimming over with life and of an intensified personality, in Melozzo's celebrated fresco, *The Dedication of the Vatican Library*, now in the Pinacoteca of the great papal palace.

But to return for a moment to our *Angels of the*

Altar-piece, which to none of these, the most prominent among the followers of Melozzo, could possibly be assigned. It should be noted that in severe simplicity of style, and especially in the manner of mounting the pearls and cabochon jewels which adorn it, the open crown upborne by the *Angels of the Altar-piece* closely resembles the papal tiara worn by S. Mark in the painting, *S. Marco in Trono*, carried out by Melozzo for the church of S. Marco at Rome. This and the much more expressive *S. Marco Evangelista* in the same church are the first in order of date among Melozzo's authenticated and generally accepted works.

CHINESE INCISED LACQUER BY A. A. BREUER



ANOTHER branch in which the Chinese artist was *facile princeps* is the carved or incised lacquer. Already in the Wei and T'ang period carved coloured lacquer is mentioned in historical reports as decoration of architecture. The technique of carving a material so hard and tough as a thick coat of lacquer must have required considerable skill. Many successive layers of lacquer were laid down and polished, often black alternating with red or yellow, until a thickness of about 5 mm. was attained.¹ The carving was done with

small knives and gravers with such skill and freedom that the finished work looked like an exquisite piece of wood-sculpture or modelling in low relief. For the first authentic piece we have to go back again to Japan. It is a carved red lacquer tray in the Korinjin temple of the Daitōkuji monastery at Kyoto, with the name of Chang Cheng, 長成, incised in thin lines on its under surface.

PLATE I, A, taken from "Toyeino Shuko—Japanese Temples and their Treasures" (pl. 500), published by the government of Japan in 1910, gives an illustration of this ancient piece with the design of jays and flowers in delicate curves. Soāmi's catalogue ("Kundai-Kwan-sayu-chō-ki"), made for his master, Ashikaga Yoshimasa, in the 15th century, mentions already Chang Cheng and Yang mo as the greatest lacquer-masters of the Yuan period.

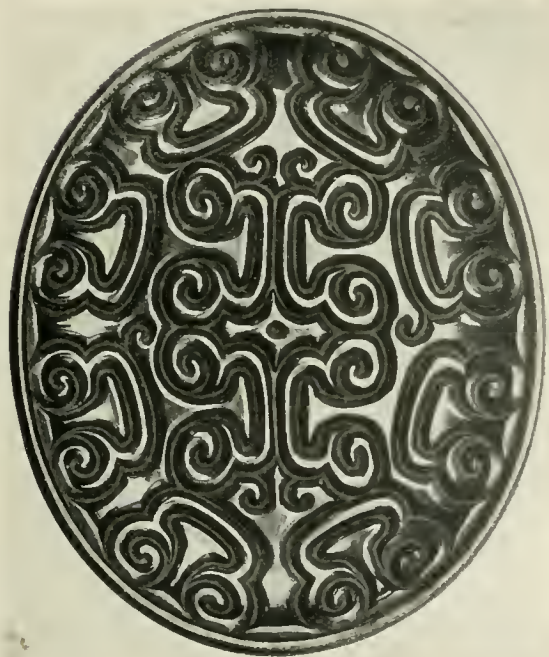
PLATE I, B, illustrates an early Ming Guri oval lacquer tray (20 by 15 cm.) carved in bold symmetrical scrolls, which show on their cut edge layers of red lacquer alternating with black. The surface is of a deep blood-red colour, and the carving itself is powerful, with a delicate softness in its outline, very agreeable to the touch. This latter point is of considerable importance, because lacquer utensils in China were never mere ornaments, but always used for some practical purpose. Therefore they should appeal not only to the eye, but also strongly to our sense of touch. On its under surface we find the following seal in black lacquer: Shun an Kuang wei tsao (made), 舜菴光尾造.

The next step from the mere ornamental design to the characteristic Ming decoration is presented by the following round red lacquer tray (20 cm. diam.), signed: Ta Ming Chia Ching nien chih san t'seng (three in a set), 大明嘉靖年製三層. Two phoenixes circling in graceful curves amongst branches of flowering peonies are carved in low relief over a groundwork of square diapers filled

¹ Most students of Chinese art are aware, of course, that the material did not consist of pure lacquer. The following short description of the ordinary process may enlighten the amateur. The finished base, generally made of well-seasoned cryptomeria wood, after being smoothed and cleared of all irregularities, is covered with foundation paste made of a mixture of chopped-up linen or paper, rice paste and crude lacquer. Particular care is expended on the corners and edges, which after being grooved are filled with the same preparation. Over this is stretched a fine canvas of silk, hemp-cloth, or a sheet of a special paper, followed by another coat of the same preparatory foundation. When dried and polished, this is succeeded by a mixture of animal fat, clay, crude lacquer, and powdered sandstone. A few more layers of this are applied, the quality and fineness of the mixture improving with each succeeding one. When a solid, perfectly smooth surface has been obtained lacquer mixed with egoma oil, a little camphor, and the colouring substance (cinnabar for red Soochow lacquer) is applied in many different layers (fifteen to twenty). Each layer is dried and polished separately; the quality of the lacquer used and the technique of polishing improving with every new coat. The reader will understand that six months may easily be spent in producing a fine piece of good quality. For some time sufficient leisure has rarely been taken by the artist, infected by the bustle and hurry of modern times. We often find that the tedious and more expensive operation of laying down the numerous coats of lacquer is replaced by a mixture made up chiefly of clay, glue-water, rice paste, and some crude lacquer. Of course the finished coat of lacquer, ready to be decorated by carving or engraving, does not present the same hardness which we find in an old piece. Hard pressure with the finger-nail would easily leave a permanent mark. The story that the lacquer had to be warmed before cutting it appears quite unreasonable. This procedure is not only unnecessary, but it would certainly have altered the physical properties innate to lacquer. The foregoing description is taken chiefly from "Une promenade dans Canton par M. Natalis Rondot. La manufacture des lacs de Hipqua et l'atelier de Tableterie de Ta-yu-Tong", *Journ. Asiat.*, 4 série, XI, 1848, pp. 34-63. Canton le 25 Aout, 1845.



A



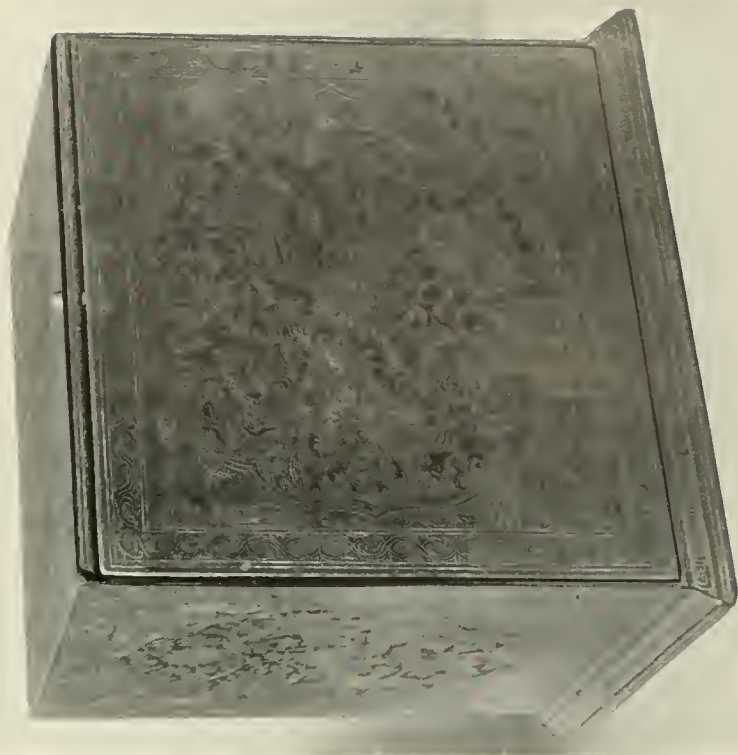
B



C



D



E



J

H

G

F

Chinese Incised Lacquer

with a star-shaped flower [PLATE II, F]. The black under surface shows long horizontal cracks, which are considered by many Chinese experts characteristic of Ming work.

In the next Ching or Manchu dynasty the art of carving lacquer became more elaborate, and the decoration more crowded and minute. The more or less low relief of the former period increased in height to 8-10 mm., the carving itself became more angular with sharp edges and sometimes under-cutting. The dark red surface reveals now very often a black zone, and another green one underneath, each showing a different design. In Ch'ien-lung's time large round cake-boxes, tall vases, even porcelain and copper utensils were thickly coated with red lacquer, and carved in profuse decoration. We cannot help feeling that the artist has endeavoured to show off his extraordinary skill at the expense of beauty, and has adopted a technique which is certainly not in keeping with the nature of the material.

It would, however, be more than rash to condemn the production of this age wholesale. In a vast country like China many schools of lacquer artists always existed, which followed the old tradition, and many a gifted artist produced high class work stamped with his original personality. The following examples will amply verify this statement. PLATE II, H, shows a charming round fluted box, of beautiful modelling and design. The ribbed sides are decorated with a flower scroll, and the top shows a Taoistic garden scene. More elaborate is the next piece [PLATE II, I], in the shape of two intersecting boxes, a round and a square one. The decoration in high relief in three colours (red, green, and brown, corresponding to three different layers from the surface downwards) shows under the central character 春 (*chun*) (spring) a bowl filled with buddhistic treasures, surrounded by clouds. It is a pictorial symbol of the well known Chinese good wishes (long life in springlike youth, high position and riches) that generally accompany the giving of presents. The last two interesting pieces belong to Messrs. Spink & Son, Ltd.

Some techniques that may easily be mistaken for carved lacquer are represented in the following two illustrations. The design of the hexagonal Ming kogo, Laotse on his bull and clouds, is carved out of the wood itself, and covered with different layers of lacquer in red, brown, and green (Japan.: *Kamakura bori*) [PLATE II, G].

PLATE I, C, a branch of flowering chrysanthemum in brown on a dark red ground, is built up in the usual way over a preparatory foundation by different layers of lacquer itself (Japan.: *Takamaki*).

Very charming in its artistic effect and quite similar to our engravings is the technique of decorating a flat lacquer with a finely cut or incised design (Japan.: *Chinkin bori*).

Different sizes and qualities of steel gravers and needles and sometimes the sharp canine tooth of the rat are used for this work. When the incised lines are coloured or gilded as in the decoration of flowering roses on a black lacquer ground, they almost look like brocade [PLATE I, D].

A combination of colouring and engraving forms the characteristic of a small lacquer cabinet (25 cm. high), signed Ta Ming Chia Ching Tsao² [PLATE I, E]. The outline of the design (medallions with phoenixes and scrolls) is marked by a shallow incision, while the different objects themselves are further decorated by a very fine engraving. Besides, variation of colour, in brown, yellow, and two reds, is used to give another distinction to the different parts. The ground itself shows small round punch-marks in regular distribution similar to the Japanese Nanako. The impression given by combination of the two techniques is exactly like that of a carpet with a variety of ornaments in harmonious colours.

The skilled Chinese craftsman with his minute attention to detail found no difficulty in applying the technique of carving lacquer to the decoration of large (so-called Coromandel) screens. The design generally incised with great precision and skill is here filled out with lacquer paint in different colours. The latter as well as the decoration itself follows so closely the style of painting in the respective age that the date of a screen may be fixed fairly easily. Two very good examples of K'ang-hsi and Ch'ien-lung times respectively may be seen at the Victoria and Albert museum.

From the above comments the reader must have gathered that lacquer is one of the least known of all branches of Chinese art. Further, that the splendid zenith of this art must be placed before the Sung era. Unfortunately, it seems more than doubtful that we may ever see specimens of those times except the pieces mentioned already which are preserved in the Shōsōin. The most ambitious collector must be quite satisfied with specimens of the Ming era, a period when lacquer with most other Chinese arts was already showing signs of the coming decay. Still, the good pieces of either painted, inlaid or carved lacquer of that period must be considered of the first artistic rank; they were much sought after in Japan and greatly appreciated by the Chajin.³

There they led to the introduction of several

² In the early Ming dynasty the lacquer production of Kou-yüan-chan, 果園廠 (fruit garden manufactory), and of Hsüan-miao, 宣廟 (explanation temple), were famous not only for their skilful carving, but also for the fine red colour and the high quality of the inside decoration. At first the signatures were delicately engraved on the base with a fine needle; during the reign of Yung Lo (1403-1425) the engraved signature was lacquered black, and under the emperor Hsuan Te (1426-1436) the signature, generally cut with a fine knife, was lacquered with gold.

³ Especially the works of Shumin, Choyan, Senchin, Roho, Kinbo, Oyen (Japanese names).

Chinese Incised Lacquer

new techniques. Later the high development of Japanese gold lacquer (*makie*) led to a reversal of the old conditions; China, which had been the undisputed master in the art of lacquer for ages, became the pupil of Japan. Friedrich Hirth⁴ reports that presents of lacquer brought by a Japanese embassy to the Chinese court under the emperor Hsuan-te (1426-1436) excited the greatest admiration. After different attempts to copy it had failed, Chinese artists were sent to Japan to study this new technique, and soon afterwards gold lacquer was made in China. Among others Yang Hsuan acquired a great reputation in this new style, but the high quality of the Japanese work was never attained.

The emperor K'ang-hsi attributed this failure to the difference of climate, which being moister and more stable in Japan, would be more suitable for the manufacture of fine lacquer. The true cause, however, has already been alluded to by the Pater J. B. du Halde in his "Description de la Chine et de la Tartarie", Paris, 1735, II, p. 137, when he writes, "Il s'en faut bien, que les ouvrages

⁴ *Über fremde Einflüsse in der Chinesischen Kunst*, München, 1896, p. 64.

de vernis, qui se font a Canton soient aussi beaux et d'un si beau usage que ceux, qu'on travaille au Japon, au Tongking, &c. Ce n'est pas, que les ouvriers n'y employent le même vernis et la même dorure, mais c'est qu'ils travaillent ces sortes d'ouvrages avec trop de précipitation et que des là qu'ils plaisent a l'oeil des Européens, ils s'en contentent".⁵

The masses of Chinese lacquer imported into Europe within the last century leave no doubt about the deterioration of this art; the work having become coarser and much inferior in quality. In many instances, however, the Chinese have still preserved a powerful style and a certain freedom in form and decoration, qualities utterly lost in the trivial artificial productions of modern Japan.

⁵ Anybody interested in the mode of extracting the sap from the lacquer tree (*rhus vernicifera*), its farther preparation, and in the technique prevailing in K'ang-hsi's time, will find much useful information in the above-mentioned work of the learned, Jesuit father. Further information is given in a letter written in Latin in 1697 on "The vera vernix Sinica", by P. Phil. Buonami, and inserted into the *Musæum Kircherianum Romæ*, 1709; also by P. D'Hancarville, "Memoir sur le vernis de la Chine", *Académie des Inscriptions et Belles Lettres*, xv, p. 117, and by L. Le Comte, "Mémoires and Observations made in a late journey through China", London, 1696.

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXIX BY LIONEL CUST

ON TWO PORTRAITS OF ISABELLA D'ESTE
IN the long list of noble and enlightened patrons of the fine arts there is perhaps no figure of greater special interest than that of Isabella d'Este, Marchioness of Mantua (1474-1539). With her we come in contact personally with Mantegna, Lorenzo Costa, Giovanni Bellini, Ercole Roberti, Ercole Grandi, Francia, Titian, Pordenone, and other artists, to all of whom she gave more or less direct employment. It was not, moreover, to her patronage of the fine arts that Isabella d'Este owes her fame, but to her great qualities as a woman, not again to beauty, but to intellect and character. The portraiture of such a woman must therefore be of particular interest, seeing that it did not depend on the mere rendering of external beauty presenting the same features to every observer, but on the interpretation of character in a woman who never laid claim to special personal good looks.

In his recent volume on the sale of the Gonzaga collection to King Charles I in 1627-8 Signor Alessandro Luzio devotes a special section to the study of the portraits of Isabella d'Este, and has disentangled a somewhat confused subject in a way which will command general acceptance. Born in 1474, betrothed to Francesco Gonzaga in 1480, and actually married to him in 1490, Isabella was portrayed more than once as a child, on one

occasion by Cosmé Tura, and at the time of her marriage, when her portrait would be in demand, the artist then in employment at the Mantuan Court was Ercole Roberti. A medal was also struck to commemorate this occasion, which is very important for iconography in the case of Isabella. Signor Luzio points out that the portrait of Isabella as a girl may be identified in the charming group of two sisters, painted by Ercole Grandi in the frescoes at the Palazzo Scrofa-Calciagnini in Ferrara, in which the elder sister is clearly Beatrice, afterwards the wife of Galeazzo Sforza. At the time of her marriage Isabella found the famous painter, Andrea Mantegna, installed at Mantua, where he had been employed by the Gonzagas for some twenty years. In 1493, when the Contessa d'Acerra (afterwards Duchessa di Francavilla) wrote from Naples asking for a portrait of Isabella, the portrait was entrusted to Mantegna. The result was not, however, satisfactory to Isabella, and it was perhaps on account of this disagreement that Mantegna was unable to introduce the portrait of the Marchesa into the votive painting known as the *Madonna della Vittoria*, painted by Mantegna to commemorate the victory of Francesco Gonzaga over the French at Fornovo. Isabella probably gave great offence to Mantegna by listening to the recommendation of her sister-in-law, Elisabetta Gonzaga, Duchessa d'Urbino, and summoning from Urbino the painter Giovanni Santi, father of Raphael.



(A) ATTRIBUTED TO PARMIGIANINO



(B) BY LORENZO COSTA

Notes on Pictures in the Royal Collections

Santi came to Mantua to take the portrait, but returned to complete it at Urbino, which he did shortly before his death. The portrait was sent direct from Urbino to Contessa d'Acerra at Naples, so that Isabella never saw it herself after completion. Signor Luzio suggests that it was not Mantegna who failed to please the Marchesa, but his pupil, Francesco Bonsignori. There is, however, nothing improbable in the fact that the severe mediæval style of Mantegna did not appeal to Isabella, who was herself one of the moving spirits of the renaissance. Bonsignori was, moreover, in high favour with the Gonzagas, and in 1495 painted a portrait of the Marchesa for her brother, Cardinal Ippolito, and this or another portrait was in the possession of Isabella's friend, Margherita Cantelma, at Milan in 1505.

Putting aside works in sculpture or medals, such as those by Giancristoforo Romano, the next portrait of Isabella was one painted by the little-known painter from Parma, Gianfrancesco Maineri, who was employed by the Este family at Ferrara. In 1498 Isabella d'Aragona, widow of Giangaleazzo Sforza, Duke of Milan, sent the painter, Boltraffio, from Milan to Mantua to paint the Marchese Francesco, and later on asked to have also a portrait of Isabella. For this Isabella summoned Maineri from Ferrara, and the portrait when completed early in 1499 was sent to Milan, though the Marchesa thought that the painter had made her too stout. In this same year Leonardo da Vinci left Milan after the fall of Lodovico il Moro and came to Mantua to consult with Francesco Gonzaga as to the purchase and reconstruction of a villa at Florence. While at Mantua he made two drawings of Isabella, one of which he gave to the Marchesa, and the other he kept for himself, taking it to Venice, where he showed it to a friend, and eventually to Florence. It seems clear that no finished painting was made from the drawing. Signor Luzio seems justified in identifying one of these drawings with that in the Uffizi Gallery at Florence, and in rejecting the well-known drawing by Leonardo in the Louvre as a portrait of Isabella at all. If this latter drawing be a portrait of any member of this family, a comparison with Ercole Grandi's fresco at Ferrara would suggest that it is more probably the likeness of the elder sister Beatrice. The drawing retained by Isabella was given away by her husband, and Leonardo declined to do another at the Marchesa's request.

In 1508 a new painter came on the scene, again from Ferrara, in the person of Lorenzo Costa, who gained the favour of the Marchesa and was appointed court-painter at Mantua. Owing to a mistake, whereby a bundle of letters relating to the Marchesa got included in one relating solely to her husband, certain letters alluding to a portrait by Costa were taken as referring to a portrait of the Marchese Francesco by Costa, whereas both

letters and portrait belonged to Isabella. In 1508 Costa seems to have painted more than one portrait of Isabella. Signor Luzio points out the error into which so many writers have fallen of regarding the allegorical painting executed by Costa for the Grotta of Isabella at Mantua as representing the Court of Isabella and containing *ipso facto* a portrait of the Marchesa, whereas the subject is nothing more than an allegory of happy love. Signor Luzio recognizes the real portrait of Isabella d'Este by Costa in the well-known portrait of a Lady at Hampton Court Palace [PLATE, B]. In 1514 an ambassador from the Court of England came to Mantua, and Isabella being absent, her husband gave to the ambassador a portrait of Isabella, which was hanging in her *camerino*, to accompany a portrait of the Marchese as a present to King Henry VIII. It can hardly be doubted that this portrait is the one now at Hampton Court. In 1509, when Francesco Gonzaga was taken prisoner by the Venetians, he had a copy of Costa's portrait of Isabella and one of her daughter Leonora sent to comfort him while in confinement at Venice. These two portraits, not a double portrait as has been supposed, remained at Venice in the house of Jeronimo Marcello, where they were seen a few years later by the so-called "Anonimo" of Morelli. From one or other of these portraits a small copy was made for the collection of the Archduke Ferdinand of Tirol at Schloss Ambras, now at Vienna, and a comparison of this with the portrait by Costa at Hampton Court as well as with the fresco by Grandi at Ferrara makes it certain that Signor Luzio is right in identifying the portrait at Hampton Court Palace as that of Isabella d'Este. A further confirmation is offered by a painting of *The Holy Family* by Costa, now in the Museum at Lyons, in which the figure of the Virgin evidently represents the same person as the portraits at Hampton Court and Vienna.

While Costa was still in office at Mantua, Isabella received a request from her friend and relative, Lucrezia Bentivoglio, at Bologna, that the painter Francesco Francia should be allowed to take a portrait of the Marchesa for her friend. Isabella, who disliked sitting for her portrait at any time, refused to sit to Francia, but consented to send him one of her earlier portraits, in order that he might do his best from it at Bologna, without coming to Mantua. Francia completed a portrait in this way, which was sent to Isabella at Mantua in November, 1511, eliciting a letter of thanks from the Marchesa for making her better looking than she really was. Although she really liked Francia's portrait, she did not keep it long, for a few months later she gave it in payment for a volume of verse by one Pistoja, dedicated to Isabella, which had been presented to her by Gianfrancesco Zaninello, a gentleman of Ferrara, to whom she also presented, a little later on, the

Notes on Pictures in the Royal Collections

portrait of her son, Federico, by Francia, ordering a new portrait of the boy from Raffaello Sanzio.

From this date Isabella showed even greater reluctance to sit for her portrait. She had begun to feel the advances of age, and was growing stout, being short in figure to start with. A request from Paris for portraits of herself and her daughter, the Duchessa d'Urbino, was declined somewhat curtly by the Marchesa on her own account. In 1528, when Cardinal Ercole Gonzaga, her favourite son, sent Sebastiano Luciani to her with a portrait of himself, Isabella replied admiring the portrait, but did not sit herself to this painter. The Marchesa was away from Mantua for some years at Rome, so that documentary evidence becomes scantier. For this reason a lapse of years occurs before there is any question of the two famous portraits by Titian of Isabella d'Este. Signor Luzio has devoted much time to elucidating the tangled history of these portraits. It is clear that Titian painted two portraits of the famous Marchesa. The earlier in date is that which presents her as older in years. It could not have been painted until after Isabella's return from Rome, and it may have been executed during a visit of Isabella to Venice in 1530, when she was about forty-four years of age. This portrait remained at Mantua until the sale of the collection to Charles I, and appears in that king's catalogue as "No. 92. Done by Titian. The picture of the Marchioness of Mantua in an old fashioned red velvet apparel with her right hand done to the knees, half figures so big as the life, in a wooden gilded frame—L. 3 f. o. B. 2 f. 5". The Marchesa is represented standing in a red velvet dress, with white gold-embroidered chemisette, wearing a pearl necklace, and a turban-like head-dress with a large jewel in the front of it. Her face shows the artifices which conceal the ravages of time. The original painting was sold at the disposal of the royal collection in 1649, and after remaining almost unknown in a private English collection has passed into that of M. Leopold Goldschmidt at Paris.¹ Evidently this likeness of Isabella did not please the Marchesa or the painter, for Titian a few years later painted a second portrait of Isabella. In this case he had to paint it from the earlier portrait by Francia, which had been given by the Marchesa to Zaninello, and was borrowed by her from his family to send to Titian. Here Isabella is shown in a dark, almost black dress, with bluish brocade sleeves, and a fur tippet thrown over one shoulder. She is seated in a chair, and wears a similar but more ornate turban-like head-dress. The features are those of a much younger woman and her hair is more elaborately dressed than in the previous portrait. This portrait was acquired from the Mantua collection by the

Archduke Leopold William of Austria, with whose collection it came to Vienna and now hangs in the Imperial gallery. When Rubens was at Mantua he copied both these portraits in a free, somewhat coarser manner. Both of these copies were in his house at the time of his death. Rubens's copy of Isabella in red is now at Vienna, that of Isabella in black is well known from the engraving made from it by Lucas Vorsterman.

Earlier, however, than the two portraits by Titian is a well-known portrait of Isabella d'Este, holding a portrait of her son, Federico, and attributed to Pordenone. This portrait appears to have been executed about 1499-1520 for the palace of Paris Ceresara, an astrologer, at Mantua. The painter does not seem to have been Bernardino Licinio, but the more famous Giovanni Antonio Corticelli, usually known as Pordenone, who is known to have been working at Mantua at this date. Isabella wears a dress and head-dress somewhat similar to that in Titian's second portrait, and probably Pordenone was also given the earlier portrait by Francia as a model to work from.

The last in the list of the portraits of Isabella d'Este, accepted by Signor Luzio, is the well-known portrait at Hampton Court Palace ascribed to Francesco Mazzola, usually known as Parmegianino [PLATE, A]. Here the Marchesa is seen seated, dressed in a curious robe of twisted and interlaced blue or black braid, with again a round head-dress shaped like a turban. She is slighter in figure and her face thinner than in the portraits by Titian, a difference due possibly to age, possibly to the predilections of the artist, since Parmegianino tended to over-refine everything which he painted. In the background is an apartment through the doorway of which is seen another lady entering, followed by an attendant, while another woman lifts a curtain to admit the visitor. This room can be identified as one in the Marchesa's private apartments at Mantua, and, as the painter was residing at this date on Mantuan territory, the ascription of the portrait to him can be maintained. This portrait probably came to England with the rest of the Mantua collection, though it does not appear in Van der Doort's catalogue. It formed part of the collection purchased from the sale of Charles I's pictures by the Dutch merchant, Van Reynst, which pictures were purchased and presented to King Charles II by the States-General after the Restoration. In 1653, while in Van Reynst's possession, it was engraved by Cornelius Visscher. A fine replica of this portrait was in the collection of the late Mr. George Salting. An old attribution assigns this portrait to Sebastiano del Piombo. This tradition should not wholly be neglected, for although Sebastiano does not appear to have painted Isabella in 1528, the fact that he was known to Isabella lends some colour to such an attribution.

¹ See *Gazette des Beaux-Arts* 1903 (M. Hamel).

Notes on Pictures in the Royal Collections

Signor Luzio excludes with deliberation from the list of authentic portraits of Isabella d'Este two well-known portraits, the so-called *Isabella d'Este and her Son* attributed to Paris Bordone in the Hermitage Gallery at St. Petersburg, and the similar portrait in the Mond collection, described in the catalogue of that collection by Mr. J. P. Richter.

It will be seen, therefore, that out of the restricted number of authentic portraits of Isabella d'Este,

Marchesa di Mantua, two are to be found in the royal collection at Hampton Court Palace, the identification of which is due to the researches of Signor Luzio. He warns students to be careful in supposing that every lady painted in the same curious turban-like head-dress must of necessity be Isabella d'Este. It remains quite uncertain if Isabella merely followed a prevailing fashion, or invented one to suit herself, which was copied by other ladies of her acquaintance.

SOME REMAINS OF A WOODEN AMBONE IN THE VICTORIA AND ALBERT MUSEUM BY J. TAVENOR PERRY

AMONG the earlier acquisitions made by the authorities of the Victoria and Albert Museum were four wooden columns from South Italy with very remarkable capitals, but owing to the exigencies of space they had at first to be relegated to a somewhat dark corner of the architectural court, and it is only since the rebuilding that they have been placed in a position where they can be properly studied, and one more worthy of their artistic merits.

The account of them, as preserved by the department, is extremely meagre, and the label in which they are described does not give one sufficient information to form any opinion as to their architectural and archæological value; while the history of the purchase of them, which inquiries have elicited, though it adds somewhat to our knowledge, falls very far short of what we could wish. They were bought through a trustworthy agent in Naples—just in time, it is said, to save them from the Hôtel Cluny—who was informed that previously they had been for some time employed as supports to an organ in a church in Salerno, and that before then they had formed the columns of an ambone. The bases on which they stood; and on which they now stand, obviously did not belong to them, but had been substituted for the older ones; indeed, the name of the maker of them was known to the agent and the price he was paid for what he terms their “forgery”. The original and lion-shaped bases had very much decayed through contact with the damp marble floor of the church; but as it was known that they still existed two of them were recovered, and are now placed by the side of the columns in the museum.

The columns appear to be formed out of chestnut, which grows in profusion on the slopes of the Apennines, each formed out of a single baulk of timber some 16 in. square, and show no signs of splitting or twisting, such defects as appear in places being seemingly due to damage resulting from accident rather than from decay. They were

but roughly worked out, and the tops of them were not framed to receive the superstructure, but left flat; the capitals are not exactly square nor identical in size, and the circular shafts do not show the regularity in their surfaces which would have resulted had they been turned. They stand about 8 ft. high without their bases, the shafts averaging 10½ in. in diameter, and the bottom end is formed with a circular tenon, which fitted into a mortice on the backs of the lion bases. The manner in which the capitals are brought from the square to the circular is very suggestive of Saracenic influence; and the arrangement of the lower portion, below the square necking, can only be compared to the capitals of the south porch of the Cathedral of Le Puy. The sub-tropical foliage which is freely interspersed among the figures in the capitals may be cited as additional evidence of such influence. This is easily accounted for by the number of Saracens who remained in Salerno and its district after their raid early in the 11th century, which was suppressed by the aid of the Normans, and the close intimacy which existed between them and their co-religionists in Sicily; while at Monte Cassino were both Saracen and Coptic workers in the art schools of the Benedictine cloister, who afforded assistance to Robert Guiscard during the building of Salerno Cathedral.

An indication of the very early date of these columns is found in the rude, not to say grotesque character of the figures with which the capitals are decorated; and a comparison of the work with the beautifully finished sculpture scattered about the marble ambones of the cathedral executed certainly before 1181, will help to determine their date as at least a century earlier; at the same time, the presence of the Florentine lily carved on the south face of the south-west shaft is considered evidence of later date, and has induced the Museum authorities to describe the work on their label as belonging to the 13th century.

The iconography of the capitals is very interesting, although in parts somewhat obscure, and some detailed account of it is necessary. The value of

Some Remains of a Wooden Ambone

this, however, depended somewhat on the original position of the ambone to the altar, and the arrangement of the columns as shown in our sketch [FIGURE 1], has been made on the assumption that the ambone stood on the south side of the nave as in the Cappella Palatina, Palermo, and in the same position as all the gospel ambones of Salerno and its district. Of course, it is to be understood that the columns as they now stand in the museum have been placed there without any regard to the original relative positions they occupied when the ambone was complete, but the sketch plan [FIGURE 2] shows the order of the following description.

The capitals were all divided into two tiers by the square neckings, the subjects above and below being quite separate, but they are often more or less connected by angle figures with the subjects on the adjoining faces. We will start our description with the capital of the column marked A on our plan, which probably stood at the north-western angle of the original ambone. It bears on the face i a pair of peacocks face to face, similar in arrangement to those found on Byzantine silks, and generally regarded as typical of eternity [FIGURE 3]. Below these are two small flying birds pecking at bunches of grapes at the angles, single birds being placed on the adjoining faces pecking at the same grapes and all forming part of one composition. Face ii bears the figure of the prophet Jeremiah, looking and pointing upwards to the Gospel which is read in the ambone above [FIGURE 4]. This arrangement is repeated on the corresponding face of column B where the prophet Zechariah stands in the same attitude but

reversed. Faces iii and iv of column A have trees the latter in fruit with a large flat rosette below the necking. Face v of column B has in the centre a small cross-legged figure with outstretched arms holding in each hand a large human head by the hair, the significance of which is not easily explained; and below the necking is a pair of lizards or chameleons, back to back, with entwined tails, and meeting at the angles the snouts of others which continue the subject on the returning faces. Face vi has the prophet Zechariah as already explained, and faces vii and viii have trees, the latter being a date-bearing palm, beneath which is carved a complete Florentine lily; but both this and the tree above it appear to have been re-worked.

Of the columns nearest the altar, C has on face ix Our Lord in the garden of Gethsemane, and beneath this two figures without halos at the angles and one between, the group suggesting a Flagellation but for the fact that the figure with upstretched arms bears no nimbus. Face x represents the Betrayal, Judas with outstretched hand behind him reaches for the money held in a bag by a second

man; beneath this is some foliage with another figure of uncertain import. Face xi bears a palm tree and beneath a kneeling figure towards the angle, which may form part of the group of the Flagellation. Face xii is again a tree, with foliage below. The south-east column, D, has a tree for its principal subject on each of its faces, the chief face, xiii, being an interlaced one, and perhaps intended for the Tree of Life, as it is guarded to the left by an angel and to the right by a seraph, while below it is a similar tree, but more conventional, and very much akin to the

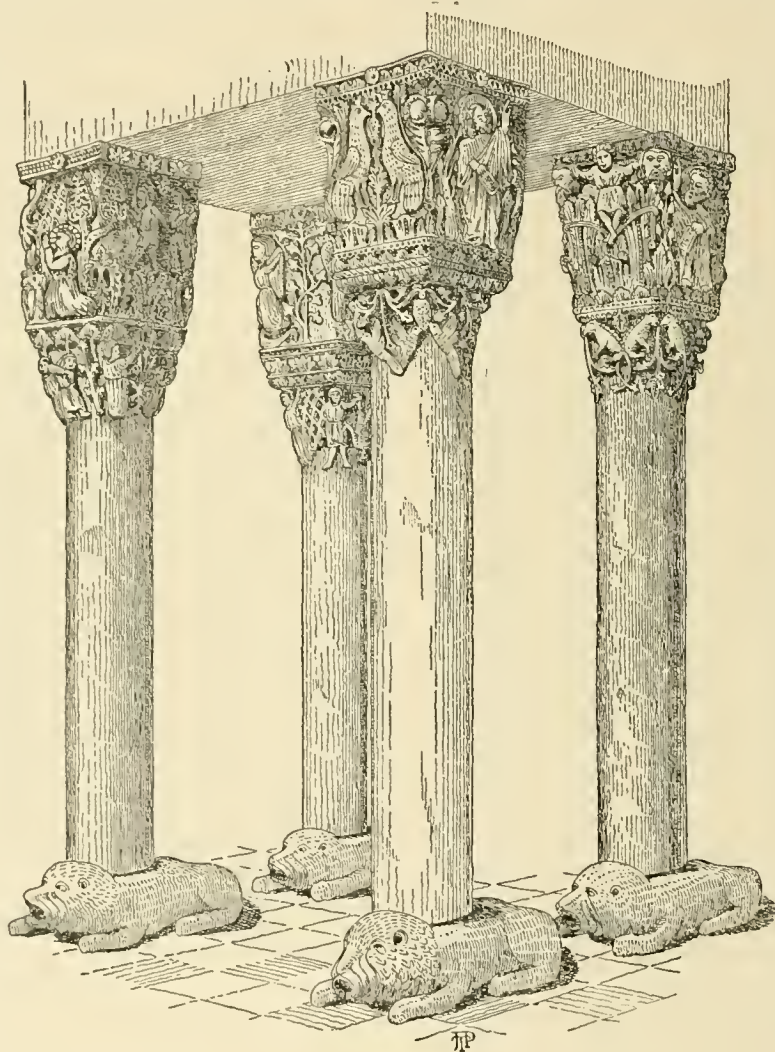
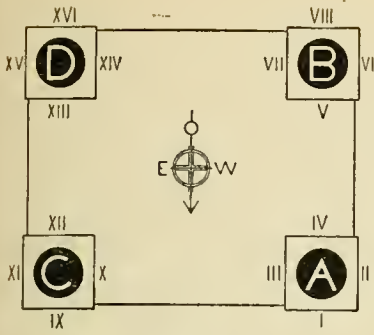


FIGURE 1

Some Remains of a Wooden Ambone



Assyrian *Hom* ; and this again is guarded by an angel figure on both sides, each of which holds by the ankle an upturned figure on the return face. On face xiv is the Tree of Knowledge with the



FIGURE 3



FIGURE 4

Serpent coiled round the trunk, and face xv has also a tree with two figures of uncertain meaning ; while face xvi bears again a palm tree and foliage below. It is only necessary to add to this description of the carving, that the whole was brilliantly coloured subsequently to the repairs it seems to have undergone in the 13th century.

It is probable, or at least possible, that this wooden ambone once served for the Cappella Palatina of the castle in Salerno, built at the end of the 8th century by the Lombard duke, Arechi II,

Some Remains of a Wooden Ambone

and restored by Robert Guiscard—whose second wife, Sigelgaita, was a Lombard princess—after his capture of the city when he made the castle his principal residence. The date 1075 quite accords with the style of the work; and the Lombardic character of the sculpture, the Byzantine suggestions in some of the arrangements, the oriental type of some of the symbols, and the general Saracenic effect of the whole, were perhaps, only possible to find blended in such a place and at such a period.

At the end of the next century, in 1193, the Emperor Henry VI besieged and captured Salerno, and in revenge for the citizens' treatment of his wife, the Empress Costanza, did a great deal of destruction in which the castle and its chapel would not escape damage; and we doubtless see evidences of this on the ambone, particularly on the east and west faces of the north-west capital. In the troubles that ensued the buildings, no doubt, remained unrestored, but as soon as the Angevine dynasty was firmly established, this would be undertaken. In 1266, Charles of Anjou, the first French king of Naples, was elected Suzerain of Florence;

and in memory of this event his son Charles, whom he created duke of Salerno, had the Florentine lily carved on the ambone of his domestic chapel at the same time that he restored and redecorated it. The chapel continued to be recognized as a Chapel Royal to the end of the Angevine dynasty, served by its own priests directly under royal and not episcopal authority; but under the rule of Ferdinand the Catholic it was, with the consent of Clement VII in 1525, transferred to private patronage, and ultimately served for the confraternity of the Immacolata.

The date when this ambone was removed is uncertain, but it had no doubt fallen into desuetude by the end of the 14th century. Fortunately, however, some respect was still shown to it, and like that of the neighbouring Abbey of La Cava, it was taken down and put aside for safety, though the pulpit portion of it is lost; and while that of La Cava has been restored and replaced in its ancient position in recent years, that of Salerno has drifted into the equally safe, if less sacred custody of a London museum.

CHINESE JADE

BY I. B. MAXWELL



O call the Chinese a nation of materialists, only interested in the life they are living and careless of everything else, seems impossible after even a short survey of any of their art. The examples best suited to show their abstract conceptions are carved in jade and bronze rather than in stone. This is not surprising, when it is remembered that the Chinese made their first appearance on the territory of the Chinese empire not until well after the generally accepted period of the stone age had passed from other countries. Indeed, one might conjecture that their success over the earlier Shan tribes of Yün-nan was owing to their knowledge of how to forge bronze weapons.

An excellent example of their early bronze work is at present on view in the Salting Bequest collection—a Chinese ewer for ceremonial washing, beautifully inlaid with silver and gold. Its proportions are so good that it is curious to think that it belongs to the primitive art of the Chou dynasty (1122-255 B.C.).

The Chinese mind has always been and still is metaphysically inclined; to them symbolism is far more interesting and perhaps from its remoteness far more satisfactory than natural representation; indeed, one is almost forced to agree with them that to comprehend heaven by the round tablet (*pi*) of bluish jade and earth by the yellow jade tube (*ts'ung*) is the best way after all of expressing

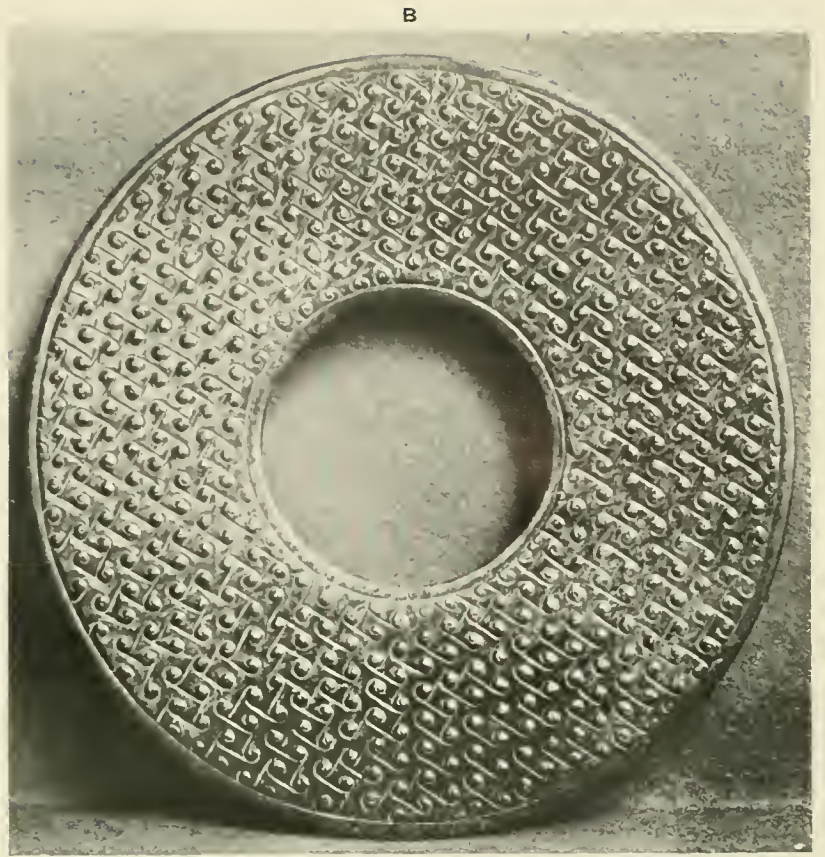
DESCRIPTION OF JADE DISCS OPPOSITE

- (A) Hollow disc in bluish white jade with clayish patina. Decoration conventional *t'ao-t'ieh* on the one side and grain pattern on the other. Diameter, *circ.* 8.3 cm. Han.
- (B) Hollow disc in grey transparent jade with black stains, almost like lacca black, in some parts. Decoration cloud pattern. It is of very delicate workmanship throughout, and engraved on the edge is a tribute by Emperor Chien Lung consisting of forty-six characters formed in a most graceful style, appended with two seals and date corresponding to 1787. Diameter, *circ.* 11.5 cm. Han or earlier.
- (C) *Chueh*. A hollow disc in yellowish jade with brown stains and raised spots, carved to represent a coiled dragon. The top is represented by the head and tail, which meet, the remainder of the circle consisting of the body divided into four sections. These sections are decorated alternately with scale and cloud patterns. The tail terminates with a small outward twist. Diameter, *circ.* 17.2 cm. Chou.

Hollow discs, which have a small strip completely cut out in a transverse direction, and also those carved into designs

which are not symmetrical, are, according to the "Ku yü t'u p'u", classed under the name *Chueh*, but it is probable that they belong to quite a different category, and the second-mentioned may have belonged to the class of *pi*. An opinion advanced that this jade was probably used in times of drought to pray for rain, as the dragon-form might well suggest, and accordingly giving it the name of "*lung*", cannot be accepted without reserve.

According to the "Kuang yün", when an exile is presented with *huan* he is summoned back, but when he is presented with *chueh* he is cast out. This latter was the case when Hsien Kung of Chin gave his son Shensheng a *chueh* (B.C. 655). Also if a vassal be anxious to return to his lord he wears *huan*, but if otherwise he wears *chueh*. But this is quite unreliable, the idea perhaps having originated by reason of the similarity in the pronunciation of *huan* and *chueh*, to return and separate respectively. Great care should be exercised before adopting the ideas and suggestions culled from native literature, which is full of groundless speculations and fictitious creations.



the inexpressible.¹ From this oblong jade (*ts'ung*) the much vulgarized Chinese vase of the present day is derived. The stepping stone between the deity of earth and the vase has also been found in the shape of the earliest vases of this pattern, which are carved with raised dots supposed to be symbolical of grain. That these vessels held grain is a fair conjecture, and that as grain is the direct product of earth the allusion is obvious.

Besides the already mentioned deities of heaven and earth, there are those of the four cardinal points. The deity of the west alone is animal in shape, being according to the "Chou li" a tiger jade of white colour. The commentator Cheng says "that the tiger in its ferocity symbolizes the severity of the autumn", while Dr. Laufer adds that "during the summer the tiger remains in its mountain resorts—and that therefore the tiger is a solar animal (*Yangoon*), the lord of the mountains—until it has gained sufficient strength to enter on its *début* in the autumn". These are the best known deities, and that they all spring from metaphysical astronomical ideas with one exception is because they are the natural product of the Chinese mind. These are the jade symbols that command respect and veneration according to the early critics whenever a man looks at them. They were all buried in the coffin with the corpse; the deities of the four regions facing their quarters; the circular disc (*pi*) under the back, and the jade tube (*ts'ung*) on the abdomen.

Jade has always been the constant companion of the Chinaman; it was used in religion as a stone almost immortal, full of wonderful powers, and as a badge of rank ceremonially significant, while in the grave it kept the body from decay, enabling it to pass to the next life unchanged.

DISCS

So far the circular disc (*pi*) has alone been mentioned, but the Chinese dictionary ("Erh ya") gives three classes of annular jade discs according to the relation between the perforation and the substance. If the flesh (the jade) is double the width of the perforation (*hao*), it is called "*pi*". If the perforation is double the width of the jade, it is the ring "*yuan*". If the perforation and the jade are of equal width the ring is of the kind called "*huan*". FIGURE A, PLATE, illustrates the circular disc "*pi*". It is marked on one side with an ancient hieroglyph representing the *t'ao-t'ieh*, on the other with the grain pattern. Little is known of this monster except that it always seems to have been present amongst the earliest traditions of the Chinese. Dr. Bushell says "that the Chinese state that bronze vessels were first cast by their old sovereign, Yu the great, and moulded

by him with the forms of the storm-gods of the hills and the waters so that the people might recognize their dreadful features and avoid them"; while Professor Hirth thinks "that the features of the *t'ao-t'ieh* are taken from the Thibetan mastiff, which was cast in pottery and used to watch the graves during the Han period". It is interesting that these three animal symbols, the tiger, the *t'ao-t'ieh* and the mastiff were used for this purpose. The grain pattern should have symbolized originally fertility, but afterwards it seems to have been used merely as a form of decoration.

Early Chinese art, as nearly all primitive art, took its inspiration from religion and ceremony, and it is impossible to cut the line between art for religion and art for itself. However, this much may be said, that comparatively early the craftsman began to leave the recognized forms of his symbolism regarding measurement, at least, and in its place, to use his ornamentation either to fulfil, or in some cases to modify, his previous mathematical statement, until at length ornamentation began to be used to accentuate the artistic significance. For this reason the grain pattern now appeared as an ornament, while the cloud [PLATE (DISCS) B] and rush patterns became conventionalized into agreeable groundwork ornament; and the measurement as described in the "Erh ya" began to lose its symbolic significance [PLATE (DISCS), B, C]. Therefore its statements cannot definitely help in making a classification of these last-mentioned discs.

VARIOUS JADES

The simple beauty of the carving in low relief on the rulers, which were used to help the writer to draw his characters straight and even [PLATE I, A], seems to point to the Han dynasty, and it is during this period and the one before it that the best and most vital work seems to have been executed.

The mineral jade, which comprises nephreite and jadeite, must have been the most delightful material to work upon; its diversity of colour from milk-white, which was mainly restricted to royalty, to a dark green, its wonderful veining in russet-brown, blue and black lacquer colours, adds charm to its natural translucency. The Chinese rightly place it amongst the most precious of their stones.

The difficulty of carving it must have been immense, and one can see that the primitive craftsman of the Chou and Han dynasties found this to be the case, for their work is mostly in low relief as opposed to the carving of perforation in later ages. The argument in favour of this assertion, that these two dynasties have produced the best work, is the vitality of the material, which is not weakened by the ingenuity of the craftsman.

The bas-relief [PLATE I, B] is of excellent design

¹ An early Chinese philosopher speaking of ancient philosophy is reported to have said "heaven is round and earth is square." The principle of heaven is roundness and that of earth squareness.

Chinese Jade

in its boldness of execution. The small perforation at the end points to the fact that it may have been the bottom left hand ornament of a girdle pendant (*huang*). Dr. Laufer says "that the ancient girdle pendant was composed of seven separate articles to each of which a special name was assigned. There is a top piece called '*hêng*' serving as the support, from which six other ornamental pieces are suspended, the circular central plaque, '*yu*' surrounded by two square ornaments, '*kü*'; below an ornament in the shape of a segment (*Ch'ung ya*) in the centre, and two bow-shaped ornaments on either side (*huang*)". Dr. Laufer also thinks that the names for the different pieces of the girdle have an association with the nature cult which prevailed during that period. For this reason the Chinese term *huang* may either apply to the girdle ornament or the deity of the north.

PLATE (VARIOUS), C, illustrates a sacrificial vase for wine or else a finger-bowl for royalty. Perhaps the former is more probable. Little is known of the early sacrifices of the Chou and Han dynasties, and vessels belonging to that date are very difficult to find. Wine was used at their sacrifices and a vase "*tsun*" held it. These vessels were generally decorated with the conventionalized figures of the *t'ao-t'ieh*, which is the decoration on the rim of this vase. Vessels holding grain and millet seem to have found a place in the ancestral temples, and one may conjecture that the simple grain decora-

tion carved on the body of this vessel shows its use for some such definite purpose and not as a merely pleasing powdering. In all probability the number of the dots arranged in lines of four and five have some lost symbolic significance, while the projecting rims with notches cut out of them are interesting as also illustrating the difficulty of research into the intricate mind of the Chinaman.

PLATE (VARIOUS), D illustrates an incense burner of brown speckled jade. It is perforated with five circular holes, with a rectangular knob in the centre. Its date is a good deal later than any of the other illustrations and it should be referred to the Sung period. The design on the four panels is founded on the dragon, and is excellently carved. This creature is one of the most used in decoration and is distorted into all kinds of shapes indirectly symbolical of clouds, rain and thunder.

The beauty of jade is undisputed, for it speaks for itself, but the interest in its association with the domestic life of the nation as a mirror of the mind of the Chinaman is not so well recognised. Dr. Laufer, whose book on jade was reviewed not long ago in *The Burlington Magazine*, makes a point of emphasizing this, and it is almost entirely to his help in sifting the evidence of untrustworthy authorities that I am indebted here.

[The jades here illustrated are the property of M. Kimpei Takeuchi, to whom we owe permission to reproduce them and the notes which describe them.—ED.]

DESCRIPTION OF VARIOUS JADES OPPOSITE

- (A) *Chuch Chih*. A pair of rulers of oblong shape used in order to assist in obtaining a correct and a uniform position of characters when writing. In bluish white jade with light brown spots scattered broadcast. Decoration in high relief, dragon watching over its young. Length, *circ.* 27.3 cm. Han.
- (B) *Huang*. A pendant in yellowish jade stained all over with russet spots. In shape it is curved somewhat like a crescent, but without the tapering ends. A small hole is perforated near one end. Decoration, a dragon in bas-relief. This may be the jade *huang* said to be used in the worship of the north, or a piece of a girdle pendant. Length, *circ.* 18.8 cm. Han.
- (c) I. A sacrificial vase for wine, or by some authorities

- believed to be a finger-bowl used by royalty, in bluish white jade, with brown mist. Carved in such manner as to present a body of rectangular shape, rim or upper section terminating in spout, handle, and four feet or legs, of tusk-like shape, pointed downwards and outwards. The body is decorated with grain pattern, the rim with phoenix dragon and two pillars or ears, the handle with *t'ao-t'ieh* and silk-work pattern, and the legs with key pattern. There are also ornamental ridges at the corners and sides of each section. Height, *circ.* 13 cm. Probably Chou.
- (D) Incense burner, brown jade with speckled lid with five circular holes and one rectangular hole in the centre. Four panels of dragon decoration. Diameter, *circ.* 8½ cm. Probably Sung.

SOME EARLY ITALIAN AND GERMAN EMBROIDERIES AT SOUTH KENSINGTON

BY W. R. LETHABY

THE textile department of the Victoria and Albert Museum has a very fine collection of mediæval embroideries. The English examples are doubtless the most interesting, and they have been dealt with more than once in *The Burlington Magazine*. There are also some remarkable pieces of early Italian and German work, and it is the principal purpose of this note to put on record restorations of two much worn pieces which have

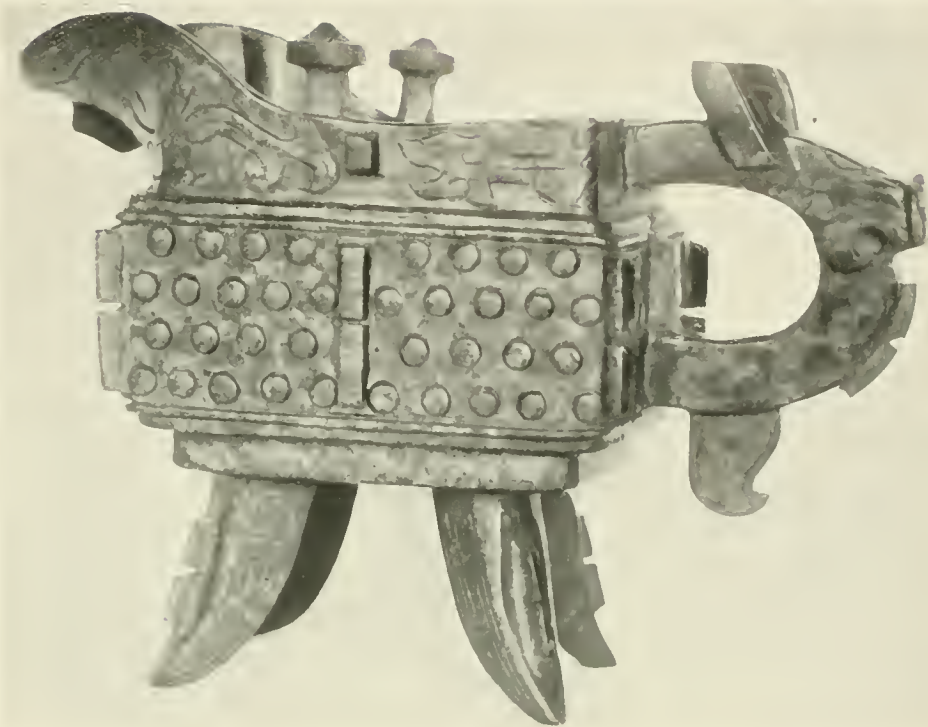
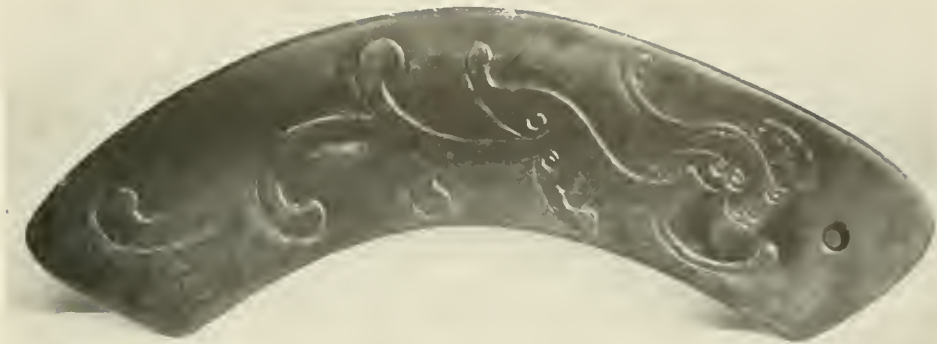
been drawn by Miss A. Küher and Miss G. Wyles, students of the Royal College of Art.

The first of the drawings [PLATE, A] represents a panel of early Italian work, about 2 ft. square, (4522—1858), which is in such bad condition that at first sight it seems almost hopeless to make out the meaning of the subjects which fill nine little squares into which the space is subdivided. It is clearly evident, of course, that they relate to the life of Christ, and patient study of what is left, with

A



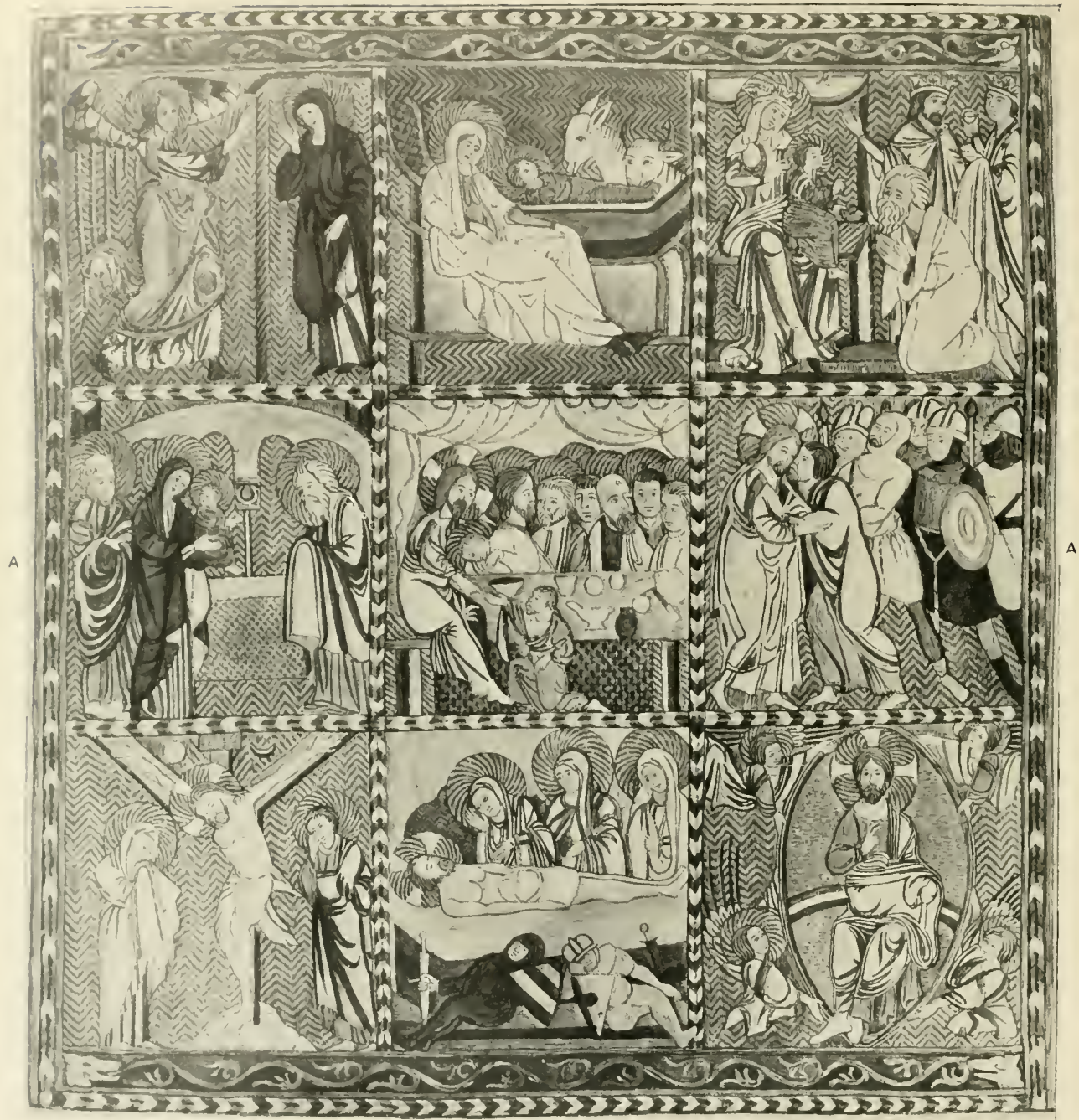
B



C



D



Early Italian and German Embroideries at South Kensington

the traces of what is gone, has allowed of a restoration which is practically certain so far as it goes. On each side of this central panel is another panel, the one on the left being filled with little scenes drawn from the life of S. Dominic and the one on the right having scenes relating to S. Christopher. The second drawing [PLATE, B] is of a narrow strip (8226—1863) "in silk and gold on purple silk, with figures of Our Lord in majesty and SS. Peter, Simon and Philip, from the cathedral of Halberstadt". This piece is almost as badly worn as the other. It used to be called Sicilian work. Dr. Bock, from whom it was obtained, professed to have found it at Palermo, but there can be little doubt that it is German. De Farcy illustrates a piece from Halberstadt which is almost exactly similar. Another small fragment from the Bock collection at South Kensington (82406—1863)—"figure of a saint with ground of purple silk worked with gilt thread"—is still called Sicilian, but like the other it must be German; indeed, both must have belonged to the same embroidered vestment. Both are remarkably like the apparels of a vestment found in a bishop's tomb at Worcester. The small fragment seems to have been part of a strip about 1½ in. wide, and it is attached at right angles to the end of another strip of embroidered crimson silk. This last, and other similar crimson pieces, are also called Sicilian, but it seems likely that all of them must be German. The crimson pieces seem to resemble some work at Halberstadt illustrated by De Farcy (Plate xvii). A point in favour of Germany is the fact that one of several birds and beasts embroidered on them is a displayed eagle—the heraldic charge of the Imperial coat of arms. It appears most likely that the small fragment with a saint formed part of a central vertical strip from a chasuble which was also adorned with the crimson bands applied as on the "chasuble of S. Thomas of Canterbury" at Sens. The piece we illustrate would have belonged to the same set.

Two larger fragments of a different type doubtless belonged to an altar frontal. One of them is a portion of a "medallion figure of the Saviour seated holding a staff in his left hand, which rests upon an open book inscribed EGO SV[M] LIBER VIT[A]E". The figure of Christ was very like one carved on the tympanum of a Norman doorway at Ely, the "staff" was a short sceptre with a cruciform head and the right hand was raised in blessing. The other fragment, which is exactly similar in colour and workmanship (1252a—1864), is described as "probably part of the square within which the medallion was placed . . . German early 12th century". This fragment has two small figures of angels filling semi-circles, and underneath them the words DEVS SABAOTH. De Farcy has given a restored illustration of this interesting early work completing the inscription to SANCTVS SANCTVS SANCTVS DOMINVS DEVS SABAOTH. This

would give a total length of about 4½ ft. Another fragment, which is so like the two just described in colour and texture that it might have been wrought by the same embroiderer (8713—1863), has two figures of apostles standing in an arcade. These are named SS. Bartholomew and Paul. A third apostle from the same original altar frontal, now in the Cluny Museum, is illustrated by De Farcy (Plate iv and page 122). This is S. John who faces the left and was clearly the last figure on the right of the series. Our two figures faced the right and came next to the left-hand extremity of the piece. According to De Farcy these fragments formed part of a panel more than 10 ft. long, but this idea probably rests on the supposition that all twelve of the apostles were represented. This can hardly have been the case, for S. Paul would not have been placed so far from the centre nor S. John at the end. It is more reasonable to suppose that there were four apostles, SS. Bartholomew and Paul, and SS. Peter and John with a Majesty or similar subject in the midst.

Another early German altar frontal is nearly complete, but very much worn (1387—1904). This is "of linen embroidered with silk, representing Christ enthroned surrounded by twelve apostles, with medallions in the border containing the symbols of the evangelists and of the rivers of Paradise. Rhenish work of the 13th century". It is a very characteristic piece of German design. The Majesty is at the centre of a cross which quarters the ground; at the ends of the arms are the symbols of the Evangelists, and at the corners of the border are the rivers inscribed [PI]SON, GION, &c. The apostles fill the four spaces between the arms of the cross, SS. Peter and Paul coming next to the Majesty, and on the ground between the figures is inscribed in letters which are difficult to make out:

APOSTOLI DOMINI
NR IHESV XPISTI

A single figure of an angel about 7 in. high in gold thread (8868—1863) also came from the Bock collection. The style is rather Byzantine, and the figure may be compared to two angels, one on either hand of the Virgin and Child, which is figured by De Farcy from the Spitzer collection; the Byzantine character of these is even more marked. Our angel is doubtless German as described at the museum; it is certainly the angel of the Annunciation, and its design should be compared to the angel of an Annunciation on a beautiful orphrey woven in gold (1250—1864) which was also in Dr. Bock's collection. This orphrey we find is also described as Sicilian, but again this must be Bock's mystification. It is doubtless German and probably came from Halberstadt. It is now placed next a stole of similar work which is called "German or Sicilian". This stole in turn raises another point; it has ends of beadwork, but similar

Early Italian and German Embroideries at South Kensington

examples of bead embroideries from the Bock collection are said to be Venetian. They are more probably German. Nothing should be accepted without question in the descriptions taken over with the Bock collection.

ART IN FRANCE



THE Camondo collection is at last on view at the Louvre and has been visited since it was opened by large crowds. An excellent illustrated catalogue has been issued with a preface by M. Gaston Migeon, who is responsible for cataloguing the oriental part of the collection; the mediæval and renaissance sculptures are catalogued by M. Paul Vitry, the paintings and drawings of the 18th and 19th centuries by MM. Paul Leprieux and Louis Demonts, and the other works of art by M. Carle Dreyfus.¹ Interesting details are given about the past history of the pictures, when it is known, which make the catalogue useful for reference.

The works of art of the middle ages, the renaissance and the 18th century in the collection include many remarkable pieces, the furniture of the 18th century being especially fine; indeed, outside the Wallace collection there can hardly be so many fine examples. The collection of French faïence is also very representative, and among the Chinese and Japanese objects are many of great beauty; the series of about 420 Japanese prints exhibited includes, M. Gaston Migeon says, 200 of the finest quality in perfect condition. The collection of Japanese prints is so large that it cannot be entirely exhibited at one time; with this exception, the whole of the collection is on view in accordance with the will of Count Isaac de Camondo, which requires that it shall be kept together for fifty years. The section of the collection which is of the greatest interest and of the greatest value to the Louvre is that of modern art, since it adds to the national museum a series of works by great artists hitherto inadequately represented or not represented at all. As in the case of the Chauchard collection, the rule excluding works by living artists from the Louvre has been waived and Degas, Claude Monet, Renoir and Forain enter the Louvre in their lifetime. Unfortunately the three paintings by Renoir are insignificant and do not worthily represent that great artist; it is a pity that they could not have been withdrawn, but the executors considered it their duty to insist on the exhibition of everything in the collection. Naturally not everything is really worthy of the Louvre, but the collection as a whole is a very fine one, much superior in quality to that of M. Chauchard. It would, however, be much more satisfactory if all collectors would, like the late Mr.

¹ See also *La Collection Isaac de Camondo au Musée du Louvre*, par Gaston Migeon, Paul Jarnot, Paul Vitry et Carle Dreyfus. Paris (*Gazette des Beaux Arts*), 1914.

I may add that the orphrey of gold work on green velvet, shown with our rose-coloured cope as possibly being English work, is so like some Italian pieces in the museum that I can hardly suppose that it is English.

Salting, allow a choice to be made by the museum that they desire to benefit.

M. de Camondo had an excessive admiration for Jongkind, of whose water-colours the Louvre did not require so large a quantity, especially as they are very much alike; many, perhaps most of them, are as good examples as could be found, but Jongkind was not a great artist. Again, the 14 paintings by Claude Monet are by no means all of equal merit, and a better choice might be made in his work; nevertheless there are two or three examples of the finest quality, notably the beautiful picture of the Seine at Argenteuil painted in 1875. It is to be regretted that M. de Camondo was not more fond of Daumier, who is represented by a single water-colour. Puvis de Chavannes, Toulouse-Lautrec, and Van Gogh are also each represented by a single painting, all three admirable examples, be it said. There is also one drawing by Puvis, one water-colour by Barye, one drawing by Ingres, one unimportant drawing by Millet and one by Théodore Rousseau. By Boudin there are three paintings and a pastel, and Delacroix is represented by two paintings, a pastel and two water-colours. The seven drawings by Forain are hardly all good enough for the Louvre, nor are the two drawings by Gavarni. In fact, the drawings, in particular, include too many unimportant examples.

Nevertheless, when all discounts have been made, the superb representation of Manet and Degas alone make the collection a priceless acquisition. Such paintings as the portrait of Lola de Valence and the celebrated *Fifre* (rejected by the Salon in 1866) are worthy to take their place beside *Olympia* and the *Déjeuner sur l'herbe*, and it can no longer be said that Manet is not well represented in the Louvre. Besides these masterpieces the Camondo collection contains five other paintings by Manet, two exquisite pastels and the water-colour study of *Lola de Valence*. The little picture, *An piano*, in which is a portrait of Mme. Manet, is a most beautiful example which one cannot help comparing with the similar subject by Whistler, to which it is incomparably superior, although Whistler's picture is an excellent one. The *Port de Boulogne* is also a very good specimen of Manet's rare landscapes.

The paintings and pastels by Degas are representative of his whole career, and include several masterpieces. It is interesting to trace the development of his art from such early works as *Course de Gentlemen*, *Avant le Départ*, painted in 1866, or

the wonderfully minute *Foyer de la Danse à l'Opéra de la rue Le Pelletier*, painted in 1872, to such superb pastels as *Le Tub* (1886) or *Après le bain* (1898). The last-named is the latest work by Degas in the collection, except perhaps the three monotypes whose exact date is uncertain. There are 11 paintings and 11 pastels by Degas, all of admirable quality, so that he has the place in the Louvre to which he is entitled. Among them, besides those mentioned, are such famous pictures as *Le Pédicure*, *Répétition d'un ballet sur la scène* and *L'Absinthe*. Corot is represented by two paintings, both figure subjects, and a drawing; *L'Atelier*, of which there is a replica with variations in the Widener collection, is one of the most beautiful pictures that Corot ever painted. Cézanne is fairly well represented by five paintings, one of which, *La Maison du pendu*, is among his best works, and the others are all good. Sisley is the surprise of the collection; there are eight paintings by him and several of them are so far above his usual standard as to be astonishing. The two paintings by Camille Pissarro are quite representative. The pictures and drawings have been admirably hung by M. Leprieur.

To sum up, the modern collection would have been even more valuable had Gauguin been represented, had there been more examples of Daumier, Toulouse-Lautrec, Van Gogh, Puvis de Chavannes, and even of Cézanne, who is more adequately represented than the other three, and, above all, if the representation of Renoir were not so weak. It would also be the better for some weeding out. But, on the other hand, the representation of Manet and Degas would alone make the modern pictures worth having, to say nothing of the other sections of the collection.

The Société des Amis du Luxembourg has acquired for the museum a very fine example of Renoir, a portrait of Madame Charpentier, in no way inferior to the *Famille Charpentier* in the Metropolitan Museum of New York. Renoir is at present inadequately represented in the Luxembourg, and the society is to be congratulated.

LETTER TO THE EDITORS

To the Editors of THE BURLINGTON MAGAZINE.

GENTLEMEN,—Referring to the article about the portrait heads in St. Germain (July, p. 227) allow me to state that Daumet did not mention them *before*, but a long time *after* my three papers on the subject; I was the first to discover their importance and to identify the principal head with that of S. Louis ("Comptes-rendus de l'Académie des Inscriptions", 1903, p. 319; the bibliography appended by Mrs. Rosenberg is incomplete and gives no dates). I further beg leave to state: (1)

A thoroughly representative exhibition of the work of Toulouse-Lautrec has recently been held at the Manzi Galleries; it included practically all the finest examples of the artist in France, and was profoundly interesting. An exhibition of this kind is a severe test, but Toulouse-Lautrec came out of it with an enhanced reputation; one was particularly struck by the beauty of many of the water colours and drawings. Another very interesting exhibition is that of the work of Mr. Bryson Burroughs, keeper of pictures in the New York Museum, and Mr. Ernest Lawson, which is still open at Messrs. Levesque's gallery in the Faubourg St. Honoré. It is the first of a series of exhibitions of modern American artists which Messrs. Levesque propose to hold. Mr. Burroughs's paintings are very delicate and attractive in colour and fanciful in subject; they recall sometimes Puvis de Chavannes, sometimes the early Italians and sometimes even Persian art, but they are, nevertheless, personal—indeed, they stand alone, for they are unlike the work of any contemporary painter. Mr. Burroughs has a strong decorative sense, and is a good draughtsman; some very attractive drawings are included in the exhibition. Mr. Lawson is an impressionist; the pictures that he exhibits are all landscapes of America and nearly all views in New York itself, a fact which makes them particularly interesting. Mr. Lawson is a strong painter and an excellent colourist.

M. Demotte is exhibiting at his galleries in the rue de Berri a remarkable collection of Persian art, which includes nearly 300 miniatures, some fifty manuscripts, armour, bronzes, faïence, &c. Rarely if ever has a more representative exhibition of the kind been seen in Paris, and many of the works shown are of superb quality. The Louvre has just purchased from M. Demotte three very fine stone sculptures of the second half of the 12th century, two statues of prophets and a bas-relief representing the angel announcing the birth of Jesus to the shepherds; they all came from the church of Notre Dame de la Coudre, Parthenay (Deux-Sèvres).

R. E. D.

that the Château Vieux was thus called not in contradistinction to the new buildings that had been added, but in order to distinguish it from the Château Neuf, a quite different structure; (2) that the architect of the chapel was not Pierre de Montereau (as written on p. 228), but Pierre de Montreuil (as shown by M. Stein); (3) that my proposed identifications of the several other heads cannot be regarded as "most satisfactory" but are subject to serious doubt.—Yours faithfully,

SALOMON REINACH.

REVIEWS

CHINESISCHES PORZELLAN seine Geschichte, Kunst und Technik ; von PROF. DR. ERNST ZIMMERMANN. 2 vols, 4to. Leipzig (Klinkhardt & Biermann), M 50.

Prof. Zimmermann is to be congratulated on having produced the first book in the German language which deals with the subject of Chinese porcelain in its entirety. It is, moreover, a book which will command respectful attention among oriental students in every country; for it contains the most thorough and reliable exposition of the subject which has appeared since Bushell's "Oriental Ceramic Art". Though based on a very careful study of all the available literature in European languages, it is no mere compilation. Observation of the porcelains themselves and a wide acquaintance with collections in various countries have given the author a practical experience which is reflected in many shrewd and useful criticisms. The world-famed and historical collection in the Johanneum of which Prof. Zimmermann has charge is an excellent training ground and gives exceptional opportunities for the study of the late Ming, K'ang Hsi and Yung Cheng porcelains; but though it has been considerably reinforced by recent acquisitions in the other and relatively weak sections, the author has wisely looked elsewhere for his earlier material. His treatment of the Sung and Yüan periods is as thorough as our present imperfect knowledge permits, though it suffers the common disadvantage of too great dependence on existing translations of Chinese books. No real advance in this direction is possible without direct reference to the original texts: and I believe that such reference would considerably modify Prof. Zimmermann's views on the origin of Chinese porcelain and that it would certainly have prevented him from crediting the Kuan wares with the very important characteristic of translucency. The most sensational passage from the view point of ceramic history is that in which the author comments on a vase found in Shantung at a great depth underground and apparently proved for geological reasons to be not later than 500 years B.C. As it has a chocolate brown glaze, it would if accepted as an evidence carry back the art of glazing in China many centuries beyond all previous indications. It is, however, a specimen for which no one would otherwise have suggested a greater antiquity than the Sung or T'ang dynasties, and as geological arguments have so often broken down in similar cases it does not seem necessary to attach much weight to this isolated phenomenon. Apart from these considerations Prof. Zimmermann's work is eminently sound and orthodox and collectors can follow his classifications with complete confidence. The illustrations, which occupy no less than 140 plates bound up in a separate volume, cover the ground with exemplary thoroughness. The most interesting are those which give us for the first time a true idea of the importance of the collection formed by Augustus the Strong in Dresden, and

the least satisfactory are the few which the author has found it necessary to reproduce from other books, particularly from the album of Hsiang Yüan-p'ien. The originals in the last-named work are of doubtful value and the half-tone reproductions of them are in several instances mere shadows. The appendix of notes will be found to contain a wealth of information on many interesting side-issues; and the bibliography and index complete the usefulness of a highly important contribution to ceramic literature.

R. L. H.

FRANCISCO GOYA, a study of the work and personality of the 18th-century Spanish painter and satirist; by HUGH STOKES; 48 full-page illust. (Herbert Jenkins.) 10s. 6d. net.

A LITTLE JOURNEY IN SPAIN, Notes of a Goya Pilgrimage; by J. E. CRAWFORD FLITCH; 8 illus. after Goya. (Grant Richards.) 7s. 6d. net.

These two books, dealing with the same painter and appearing almost simultaneously, differ very much in scope and manner. The first, which is much the larger of the two, has the more serious air, and may be taken to aim at supplying what has been lacking in English, a full and definitive treatment of its subject, on which the brilliant but too brief sketch by Mr. William Rothenstein has hitherto been the best source of information. The other offers itself in the guise of a record of travel impressions and treats of Goya merely as one among many interests. It begins, indeed, on a rather frivolous and even trivial note, but before we have done with it we find ourselves possessed by a much greater respect for Mr. Crawford Flitch's taste, critical judgment and power of expression than we started with. He says many discriminating things and says them well. As far as it deals with Goya, the book may be recommended as containing a good deal of sound and lucid appreciation, leaving the reader quite ready for more. The same can hardly be said with truth of Mr. Stokes's book, which is rather prolix and lacking in concentration, and hardly fulfils all the expectations it arouses. The biographical part somewhat drags and might easily have been reduced to shorter compass without losing its value or even its details, and there is not a little gratuitous introduction of superfluous matter, sometimes amusing, sometimes not. Mr. Stokes has in fact chosen to work on an unnecessarily large scale and fills in with too much conjectural and debatable matter, often irritating rather than convincing. He theorizes rather at large, and his examples, especially when drawn from other artists than Goya, do not seem to show any special discriminative faculty. To take one instance only, he compares Goya's *Crucifixion* with Velazquez's, and remarks quite truly that "a comparison of the two works is not to Goya's advantage"; but the inferred explanation that the difference lies in the fact that Velazquez is here more "touched by the flame of religious ecstasy", and that "the intense quivering humanity of this Christ could only have been realized by an artist whose soul vibrated in sympathy with the tragedy

of the redemption" is not a satisfying or conclusive one. It is not in depth of religious emotion that the difference lies. It is true that of Goya we feel safe in asserting that he was quite devoid of this sentiment. Of Velazquez all we can dare to affirm is that he respected and was incapable of slighting it. Goya's picture is frankly trivial and inconscient. That the most characteristic mark of Velazquez's is its impeccable good taste and distinction is perhaps the only imputation that can be brought against it. It is difficult quite to understand Mr. Stokes's attitude with regard to the supposed satiric and allusive quality in Goya's paintings and designs. It seems quite certain that this has been greatly overrated, as has also the intransigence of Goya's political ideas, in which, as Mr. Stokes justly says, "there is little novelty", and which were in truth rather rebellious instincts than coherent ideas at all, and by force of circumstance much belied by his actions. Mr. Stokes, however, while he says in one place (p. 207) of the *Caprichos*, "the intended satire is obvious, but his ideas were general rather than personal", in the descriptive catalogue at the end of his book constantly countenances some most futile personal interpretations of these plates. The queen and Godoy crop up perpetually in the most unlikely places. It seems much safer to believe Goya's own statement in the unpublished draft prospectus to the series, that he had "chosen subjects which afford opportunities to turn into ridicule and stigmatize those prejudices, impostures and hypocrisies which have been consecrated by time", and protests against the imputation of personal satire, which "would be to mistake the object of art". The meaning of some plates is obscure, but where it is evident the satire is certainly of a well-proved traditional kind. There may possibly have been some little spice of personal allusion, but that is precisely the kind of thing which puzzle-headed contemporaries, avid of scandal, always exaggerate. Satire on the church has always been popular from mediæval times onward, not least among the devout; but there is no doubt that in Goya's case a touch of animosity may be discovered, which is probably not unconnected with his troublous dealings with the clergy at Saragossa. Yet the evidence that he was technically at any rate a good Catholic seems complete enough. Mr. Stokes notes, truly enough, how greatly Goya's success in portraiture depended on the inspiration of the moment and the attraction of the sitter. In this as in some other points he resembles Gainsborough. Both painters were of neurotic temperament, excitable and passionate; and it is curious to find how frequently in Goya's life his work is interrupted by crises of acute nervous exhaustion. The passages dealing with the last years of Goya and his sojourn at Bordeaux are among the best told and most interesting chapters of Mr. Stokes's book. B. N.

MALTA SOTTERRANEA, Studien zur altchristlichen und jüdischen Sepulkralkunst. Von ERICH BECKER, Strassburg (Heitz, "Zur Kunstgeschichte des Auslandes", Heft 101). [xxx plates.] M 20.

The publication of this useful monograph on the Catacombs of Malta maintains a tradition of German scholarship in the island, which began with Gualtherus in the 17th century, and has been revived in recent years by Breymann, Stuhlfauth, and Mayr. The catacombs are not important from the artistic point of view. Very little painting survives, and such sculpture as there is consists, for the most part, of fluted "mussel" niches, and rough symbolic or decorative reliefs. Minor works of art are chiefly terracotta lamps, apparently importations from Carthage. The geographical position of Malta between Alexandria and Puteoli has for a necessary result a predominance of oriental principles which carry us to various parts of the Mediterranean littoral and beyond, to Cyrene, to Alexandria, to the Holy Land, and Syria. The disposition of the tombs is throughout oriental; even the largest catacombs are mere agglomerations of family graves, without unity of plan; they are not designed as places of sepulture for whole congregations. Dr. Schreiber, while admitting many points of resemblance to the catacombs of Syracuse, concludes that points of difference are just as numerous, and that both Malta and Sicily show marked individuality in the burial of their dead. The date of these cemeteries is all the more difficult to fix because both Jews and Christians seem to have followed pagan predecessors, and there is no definite break of continuity. It appears probable that the catacombs were in use at any rate by the fourth century, and that they were still employed down to the end of the Byzantine occupation of Sicily; there are even traces of Arab occupation. The photographic illustrations are satisfactory, and enable the reader to form a clear idea of the types of graves in favour in the island. The volume supplies a want, and is a valuable contribution to Maltese archæology. O. M. D.

RAUMDARSTELLUNG UND BILDARCHITEKTUREN IM FLORENTINER QUATTROCENTO; von PAUL ZUCKER; 41 Abbild., pp. 170. Leipzig (Klinkhardt & Biermann), M 14.

This is a laborious essay, bearing, if we mistake not, marks of origin as a doctoral thesis; at any rate, stylistically it belongs to that class of work. Its object is to investigate the representations of buildings in Tuscan paintings and reliefs in the quattrocento, with a view to discovering how far they are ideal, or reproductions and developments of actual architecture; when certain definite architectural forms first appear; what are the relations between actuality and the painter's endeavour; and finally, the development of the feeling for enclosed space as such (p. 5). A book on this subject could be made very interesting; but the author, in his attempt to be thorough, has

Reviews

failed for lack of illustrations to make his argument clear. He should either have illustrated (and line blocks à la Reinach would have been sufficient) all the representations which he discusses, or have made a small and representative selection of illustrations and dealt with them only. It is probable that the latter method would have been much more effective, and his results would not have seemed so thin as they do. It must be admitted that they do not contradict the natural expectations of anyone having a general acquaintance with the art of the period; which doubtless shows that they are sound. One could have spared some of the psychological generalities about "Raumdarstellung" for the sake of more light on the question as to how far the realistic architectural background is a legitimate feature in relief-sculptures, and how far, for instance, Donatello's *Miracle of the Ass* at Padua is not rather a splendid blunder than a consummate achievement. The author's knowledge of Italian appears to be somewhat elementary; and the number of misprints is quite remarkable. H.

KUNSTGESCHICHTE DER SEIDENWEBEREI; von OTTO VON FALKE. Berlin (Wasmuth).

Dr. von Falke's two large volumes complete the task begun fourteen years ago by the late Julius Lessing, whose studies in the subject were life-long. A comparison of von Falke's text with Lessing's short descriptions issued with the portfolios of plates will at once convince those not already familiar with "textile" literature that there is plenty of room for conjecture in regard to the stuffs of the first twelve centuries or so of our era. There is more than one reason to account for this. Although the loom is essentially a simple contrivance, its capacity for expressing the fancy of the craftsman is almost unrivalled, while at the same time it affords him considerable scope for the deceptive imitation of stuffs woven perhaps thousands of miles away. Its productions, too, are so easily portable that the locality of discovery may almost be said to be negligible as evidence of the place of origin. Dr. von Falke has, no doubt, had his predecessor's accumulated notes before him, but they have often led him to very different conclusions. Some will agree with him, others with Lessing, while not a few will differ from both. We have not arrived at the whole truth yet, although these volumes have carried us a good way forward along the road. Weavers' signatures are rare on stuffs, and it is interesting to see that the author claims for such the name "Zachariou" found on a class of silk fabrics from Egyptian burying grounds (Plate III). Some will, no doubt, prefer to think that the humble craftsman would hardly have presumed to perpetuate his own name in such a way, and that he followed the more recognized practice of doing honour to the magnate or patron under whom he worked. Another name referred to by von Falke is of greater interest—a monogram which he reads as "Herak-

liou", and identifies with the Emperor Heraclius (Pl. LIV and fig. 227). It may be remarked that the same monogram occurs on a woven silk square in the Victoria and Albert Museum. This square once adorned a garment found in a burying-ground in Egypt, and has a floral pattern in black on a purple ground. Dr. von Falke's two volumes with the eleven portfolios of plates form the most important publication on silk fabrics which has so far appeared. They are not likely to be soon replaced.

A. F. K.

LUCAS DE LEYDE; par N. BEETS. Collection des grands artistes des Pays Bas. Brussels (Van Oest), 3.50 francs.

This little volume has evidently been added to this series as an instalment of the exhaustive researches on the great Dutch artist, Lucas van Leyden, upon which Dr. Fr. Dülberg and M. Beets have been engaged for some time, and to which Mr. Campbell Dodgson has from time to time made valuable contributions. Until this great work assumes its final form, the volume before us will probably remain the latest authority upon Lucas van Leyden. In many ways Lucas, the son of Hugo Jacobsz of Leyden, and the pupil of Cornelis Engelbrechtsen, was a genuine infant prodigy. He was a painter of consideration at the age of twelve, and an engraver of the first rank at thirteen. At the age of fifteen he engraved his great plate of the *Ecce Homo*, and in the same year his famous *Milkmaid*, two engravings which have remained unrivalled up to the present day. Moreover, while he developed a delicate line-technique of his own, it is evident that at the same time Lucas was a profound and passionate student of the prints of Albrecht Dürer. The two artists met at Antwerp in 1521, and in 1527 he encountered Jehan Gossart of Mabuse at Middelburg. As an engraver on wood and an illustrator of books Lucas was a pioneer in his way, though his subjects rather than his execution showed his originality in this line. As a draughtsman he left a series of portraits in black chalk which are of the highest interest, and also practised with the silver-point and the pen. As a painter his works are rare, but each one of his authenticated paintings calls for the most careful attention. In 1520 he entered the ranks of the painter-etchers, the first to appear in the Netherlands, his etchings including the well-known *Tyll Eulenspiegel*. Lucas van Leyden is one of the most original and interesting figures in the whole history of the Fine Arts, and M. Beets's little volume should be in every student's hands.

L. C.

THE ARTS AND CRAFTS OF INDIA AND CEYLON; by ANANDA K. COOMARASWAMY. (Foulis.) 6s. net.

It must be difficult for an expert who knows as much about his subject as Dr. Coomaraswamy knows about Indian and Sinhalese art to write always so that he may take the beginner with him. Dr. Coomaraswamy's first chapter is excellent. Less, perhaps, than the art of any other country

can Indian art be understood without a knowledge of character, history and religion; and the introducing chapter of this volume is invaluable for its account of the mythology, the historical events, the racial characteristics and the spiritual aims of the people whose work is to come under discussion. But we are not quite sure that, when Dr. Coomaraswamy comes to the actual description of styles and masterpieces, he always hits upon precisely the details which the beginner will want to know. Gaps there must almost necessarily be in history and mythology, and references unexplained by anything that went before. Such gaps, however, are easily filled by the enquirer for himself; and this book is the best introduction to the study of its vast and difficult subject that has yet been written. Hindu and Buddhist art are treated together in the first section; Mughal art occupies the second; and under each heading all the arts and crafts, from sculpture, architecture and painting to textiles, costume and embroidery, are examined. All occidentals must find an initial difficulty in the attitude of oriental artists towards representation; and we know of no better aid than Dr. Coomaraswamy's treatment of the four arms of dancing Shiva. Yet the same difficulty runs through all the arts and some of the crafts; and it is by keeping always before his readers the relation in the oriental worker's mind of the spiritual, the æsthetic and the actual or scientific that Dr. Coomaraswamy performs one of the most valuable functions of the critic and historian. The light thus thrown on the arts and crafts of the past is particularly valuable because it is a frequent complaint with the author of this book—and not with him and other oriental students alone, but with Europeans who have the matter at heart—that western influence is at present destroying the beauty and sincerity of Indian art. The western tourist has an evil influence. He likes to buy bad statuettes, vulgar brass and silver over-ornamented in defiance of the rule of plainness which the ritual purification of vessels made essential in the days of sincere workmanship. And art that depends as closely as Indian art used to do on religion and life, so that extra-æsthetic considerations were the foundation of æsthetic fitness and beauty, must suffer more than most from unconditioned extraneous influences. Dr. Coomaraswamy's volume forms one of "The World of Art Series", which contains also Prof. Flinders Petrie's book on ancient Egypt. It is very finely produced, and the many illustrations are especially well chosen and placed. F. R. G.

ANCIENT MEMORIAL BRASSES; by EDWARD T. BEAUMONT; 78 illus. (Milford, Oxford University Press.) 3s. 6d. net.

This well-arranged and lucid little book should long suffice for all hunters of British memorial brasses prior to the 19th century. Its figures are extremely well chosen and happily placed to illustrate the text, which is divided into suitable chapters for classification of the subjects portrayed

on "cullen plates" (as such brasses are called from Cologne, where the material for them was first made in the 13th century), and is preceded by useful notes on "How to Take Rubbings" and "How to Classify and Preserve Them". The author's work seems as accurate as it is succinct. It is unusually thorough, for the plates of remote small churches like that of Bowers Gifford in Essex, with an unusual chased shield not noticed in another work on "Brasses" before me, receive due mention. England is rich in the examples of this particular craft with 4,000 specimens, dating from 1277, while catastrophic causes have only left 250 on the Continent, of which only one (at Ypres) is here referred to. Scotland has three and Ireland two. They range in beauty of workmanship from such elegant pieces as Thomas Nelond's at Cowfold (frontispiece), the "Bloxam and Whytton" in Merton Chapel, Oxford (p. 109) and Sir Thomas Bullen's at Hever (p. 127), which out of the three pre-Reformation centuries illustrate the truth of Mr. Beaumont's pithy laments of "the general decline in art" that then set in, down to the stodgy plainness of the 1747 memorials at S. Mary Cray to Benjamin and Philadelphia Greenwood. Art workers will be interested in careful remarks by the author upon technical points, e.g. the use of blue enamel on copper substituted for brass in a certain knight's shield; occasional examples of embossed brasses and iron memorials, and the devices used for securing the plates in their matrices. There are at least two references, curiously forgotten in the otherwise generous index, to early examples of trade-marks. Both in these details and in its general scheme Mr. Beaumont has produced an admirable manual which should be an acceptable stimulus and a safe guide to amateurs of a handicraft which is now as obsolete as the stately or picturesque costumes which it recorded. W. H. D.

LE PARTHÉNON: L'Histoire, l'Architecture et la Sculpture; par MAXIME COLLIGNON. Paris (Hachette), 20 fr.

It is not long since we had the pleasure of noticing in this magazine the splendid portfolio of plates, illustrating the sculptures of the Parthenon, issued on behalf of the trustees of the British Museum by Mr. Arthur H. Smith; and it now appears that a similar portfolio has been issued in Paris under the editorship of Prof. Maxime Collignon. The volume before us is a reprint, or rather a new edition of the introductory essay written by Prof. Collignon to accompany his plates. In this handy form it forms as good an introduction to Mr. Smith's portfolio, especially since M. Collignon deals with the history of the Acropolis itself in greater detail. He traces the history of the original Hecatompedon and Erechtheion before the Persian wars, and has the advantage over Mr. Smith of being able to avail himself of the researches of Mr. B. H. Hill of the American school. M. Collignon is himself so widely recognized as an authority on the Par-

Reviews

thenon, that any attempt at criticism of the main body of his work could only be undertaken by an expert as well qualified as himself. It is satisfactory to learn from many references the happy relations which obtain between the British, French, German, and American scholars, who have been engaged on elucidating the problems of the Pheidias sculptures. These problems are mainly due to destruction, in some cases so complete that nothing but mere conjecture is possible. Although Paris is the happy possessor of the all-precious drawings of the Parthenon and its marbles usually attributed to Jacques Carrey, Prof. Collignon remains in doubt if they are really by this artist. He does not, however, allude to the large painting in the Chartres Museum by Carrey, in which that painter has depicted his employer, the Marquis de Nointel, at Athens, inspecting the excavations, with a view of the Acropolis in the background. This painting may not be of direct archaeological value, but it is contemporary and records the fact that Carrey himself was present at Athens at this date, 1674, whereas the earliest English drawings, those by Richard Dalton, date from some seventy years later. It seems hardly necessary for M. Collignon to insert even the slightest sneer at the Earl of Elgin for his removal of the Parthenon marbles to London. The whole question has been investigated over and over again, and Lord Elgin's action justified in itself, apart from the supreme artistic importance of the marbles themselves, which have exercised an influence on the fine arts which knows no national boundary, and which could hardly have come into being had the marbles remained in their places. Now that Greece has resumed its place in the hierarchy of nations it is legitimate to lament the losses sustained by Hellas in the past, but they began in the days of the Romans, while the Venetians had a share before Lord Elgin rescued the bulk from destruction. What is really lamentable is the amount of unnecessary destruction and damage which took place, both under Morosini and again in the unskilful hands of Lord Elgin's agents. Even in its ruined state the Parthenon remains the culminating point of Hellenic art and history, connecting the 20th century direct with the days of Pericles. L. C.

VOYAGE AU PAYS DES SCULPTEURS ROMAINS; par ALEXIS FOREL, illustré par EMMELINE FOREL. Vol. I. Paris (Champion), Geneva (Boissonas). 40 fr.

M. Forel's book takes the reader from Auvergne to Poitou, Burgundy and Le Puy, and surveys most of the interesting churches in the area traversed, with certain notable omissions, amongst which Couques is conspicuous. The writer disclaims archaeological exactitude, though it is clear that his acquaintance with the Romanesque art of his country is more than superficial. He would perhaps have inspired more confidence had he adopted a less florid style; but his enthusiasm for the buildings which he describes, and for the dis-

tricts in which they are situated, communicates itself to the reader, and makes the perusal of his chapters always a pleasant task. S. Gilles, S. Trophime, Notre Dame la Grande at Poitiers, Notre Dame du Port at Clermont, Vezelay, and Le Puy are described with feeling and with justice of appreciation, though certain hypotheses appear far-fetched, especially that which would derive the façades of Amiens, Reims, and Notre Dame at Paris immediately from that of Poitiers. The fancy which would derive arcading from the lines of poplar and willow, and domes from the tops of chestnut trees, is more suited to the sphere of imaginative literature than to that of modern artistic criticism: the poet has here usurped the archaeologist's place. M. Forel would probably say that, in fact, his subject was to him full of poetry, and that his pages were meant to reflect his own enthusiasms, a rejoinder not without force in days when a meticulously scientific treatment makes so many books unreadable. If the author's romantic point of view is throughout borne in mind, the reader may derive both instruction and pleasure from his work, which contains interesting comparative judgments of the styles prevalent in different regions. Thus, M. Forel brings out the opposite qualities of the churches of Burgundy and Auvergne, the spacious and well-lighted interiors of the first region vividly contrasting with those of the second. His absorbing interest, as his title implies, lies in sculpture, to which much of the illustration in the book is devoted. Though many of the representations of figure and ornamental subjects evidence the feeling of the artist for Romanesque, in some cases they seem to fail of their full effect, and perhaps few would help the comparative student to settle a point turning upon accurate reproduction. They are apt, however, to convey a living impression better than photographs, while the coloured sketches of places and buildings are often of great charm. Photographs are not entirely absent; at the end of the volume are four plates with the façade of Civray and the tympana of Vezelay, Charlieu, and Saint-Lazare Autun. Altogether, a work capable of rendering good service in a pleasant way; a succeeding volume, dealing with the domed churches, is promised.

F. W.

ART AND COMMON-SENSE; by ROYAL CORTISSOZ. (Smith, Elder.) 7s. 6d.

The point of Mr. Cortissoz's first paper, which gives its title to this volume of collected essays, is that art is "a wholesome human thing," not a bundle of mysteries incomprehensible to the layman. Great art has, of course, its impenetrable mysteries; but they are not the mysteries in which it is wrapped by the researching historians with their minutiae of scholarship, nor by the critics with their technical language, nor by the painters with the professional jealousy of anyone outside the craft. Mr. Cortissoz clearly has a horror of

what he calls pundits; and perhaps he is justified by what still lingers in the average man of respect for notions proclaimed by Wilde and Whistler long after they had been exposed by Dr. Johnson. Art is for everyone, he thinks; and it is in this spirit of "common-sense" that he writes his vigorous papers on Ingres, on "The Post-Impressionist Illusion", on Spanish art, and many other topics. Perhaps Mr. Cortisoz is on the safest ground and in his best vein in the two papers at the end of the book; which deal with four great modern American architects and with the connoisseurship of the late Mr. Pierpont Morgan.

H. H. C.

- (1) *APULEI PSYCHE ET CUPIDO*. Cura Ludovici C. Purser apud P. H. Lee Warner, Midiceæ Societatis librarium. Edition limited to 525 copies (500 for sale). Boards, 6s. net; limp vellum, 15s. net; 12 copies printed on vellum (10 for sale), £4 14s. 6d. net.
- (2) *GAI JULI CÆSARIS ET AULI HIRTI COMMENTARII rerum in Gallia gestarum ex recensione T. RICE HOLMES*. (Lee Warner.) Edition limited to 525 copies (500 for sale). Boards, £1 1s. net; 12 copies printed on vellum (10 for sale), £2 1 net.
- (3) *THE SONNETS OF WILLIAM SHAKESPEARE. THE RUBÁIYÁT OF OMAR KHAYYAM*, rendered into English verse by EDWARD FITZGERALD. (Lee Warner, "The Riccardi Press Booklets"), 6s. net and 5s. net respectively.
- (4) *OLYMPIA*; the Latin text of Boccaccio's Fourteenth Eclogue, with English rendering and supplementary matter by ISRAEL GOLLANCZ, and a photogravure facsimile of MS. (Chatto & Windus.) Edition for sale limited to 500 numbered copies. Fcap. 4to, hand-made paper, quarter canvas, 6s. net; limp vellum, with ties, 12s. 6d. net.

Nothing could be more suitable to Mr. Lee Warner's series of Latin classics than the most charming and innocent of Milesian tales, as the "Cupid and Psyche" may be called generically, without inquiring here into its first provenance, its intention or its ancient echoes from beyond the world known to Apuleius. Nor is this the place to examine Professor Purser's text, but rather to praise once more the sober excellence of the production, paper, printing, type and cover. On the printing the only adverse criticism to be made is that in avoiding the unintelligent spaces introduced to the confusion of the sense by current printers, the words are often too crowded. There is very little objection to hyphens at the end of lines; at any rate, they are better than crowding, but both are preferable to spacing without relation to meaning. It is superfluous, too, to recall the innumerable examples of the story represented by the "material" arts, for they are familiar to everyone. I need only mention one of the less obvious, Burne-Jones's little pencil and pen drawings placed by Ruskin in his school at Oxford; the pictures painted from them retain scarcely any of their charm of design. As I have said before, this series of Latin authors is the finest product of the Medici Society, Ltd., and the one by which, to Mr. Lee Warner's credit, it will be longest remembered.

As to Cæsar's "Commentaries", all that has been said above on the excellence of the reproduction applies equally to this volume. I am only sorry

that so much care has been expended on one more edition of this over-rated work.

Little less excellent is the series, worthy of a better title than "The Riccardi Press Booklets". Mr. Herbert Horne's same type is used, but reduced in size—"eleven point face, number two fount"—on a good hand-made paper, with the same sober colours. The volumes already published, including the two works named here, show that the series will have little other relation than uniformity of production. The "Sonnets" and FitzGerald's "Omar Khayyam" should sell well. Copies on vellum or large paper can also be obtained at corresponding prices.

Mr. Herbert Horne also designed a similar but separate type for Messrs. Chatto and Windus, and their series of "Florence Press Books" is produced in a similar sober and solid manner. It is very difficult to judge between Mr. Horne's two types. Perhaps on the whole the Florence type is clearer to read than the Medici, but I prefer some of the Medici characters, the "e" for instance. The great Boccaccio was not a poet, and a more attractive work than his "Olympia" might well have been chosen. On Dr. Gollancz's translation I am not required to comment.

G. T. L.

RECENT PRINTS AND REPRODUCTIONS

These volumes¹ form the first two instalments of a work which is intended to bring together reproductions of all the drawings unquestionably by Rembrandt as well as those assigned to him with some show of probability, although their authorship still remains an open question. The present volumes are devoted to the drawings in the Print Rooms at Amsterdam and Berlin respectively. Dr. Karl Lilienfeld contributes in each case a brief introductory note on the drawings reproduced, followed by a catalogue of them, arranged according to subjects, with concise critical remarks on each sheet, size and technique being also stated and references given to Dr. Hofstede de Groot's "Catalogue" in the case of all the drawings included in the latter. The reproductions are in half-tone and must be pronounced very satisfactory of their kind. Students will welcome this series of inexpensive and convenient *répertoires*, and it may be hoped that they will be of help towards the solution of the numerous problems which still confront us in connexion with the drawings associated with the name of Rembrandt.

T. B.

The illumination of Armenian manuscripts offers a fruitful field of study as a meeting point of Byzantine and Persian influence, and the political position of the buffer-state between two great empires finds its counterpart in Armenian art. Religious influences naturally caused Armenia to

¹ *Rembrandts Handzeichnungen*, herausgeg. von Kurt Freise, Karl Lilienfeld, Heinrich Wichmann. Band I u. II. Parchim i. M. (Freise), M 8 (each).

Reviews

draw its artistic inspiration mainly from the West, and the fine full-page illuminations of the four evangelists reproduced in this work are thoroughly Byzantine in conception and execution. The manuscript in which they find a place is an Evangelium written A.D. 1278 in a Cilician monastery and has furnished eighteen out of twenty-five plates to the present brochure.² The *frontispicia* of each of the four Gospels are equally Greek in character, and so also is the rich sombre colouring of blue, green, purple and gold. On the other hand, the manuscript exhibits certain definitely national traits, notably the candelabrum marginal ornament, and the employment of palmettes and arabesques as subsidiary forms of decoration. These features exhibit affinity with the art of Syria and Mesopotamia, and the candelabrum ornament, although normally stiff and compressed, is capable of much variety, and occasionally (as on Plate 15A) acquires a grace and lightness that is wholly Persian. The other two Munich manuscripts here reproduced are of the 15th century, one of them being dated 1427-32. Both are poor specimens of the illuminator's art, and gain a slight naturalism of drawing at the cost of beauty in colour: they exhibit poverty of invention, and the general effect is meagre and niggardly. Dr. Gratzl gives a bibliography of Armenian illumination. The subject has not found treatment in a single English publication, but it is fair to add that a catalogue of the Armenian manuscripts in the Bodleian library at Oxford, commenced twenty years ago by the Rev. S. Baronian, is now in course of completion by Mr. F. C. Conybeare.

H. H. E. C.

Henry II's "Book of Pericopes"³ is the most generally important of the MSS. yet published in this excellent series, largely on account of the historic interest attaching to SS. Henry and Cunigunda. The MS. should be exhaustively considered in artistic relation to the first of the series, "The Evangelium of Otto III", with which it is closely allied in date and school, and in historic connexion with the numerous gifts of very various kind and origin made by Henry and Cunigunda to Bamberg cathedral. But this is not the opportunity for either inquiry. A brief notice of the publication must suffice for the moment. The illustrations comprise 67 pages representing all the full-page miniatures, 61 out of the 184 initials, and the front and back of the cover. The initials are arranged in alphabetical order to facilitate comparison between the different forms of the same letter. The most important miniature historically is the

frontispiece, since, as Dr. Leidinger shows, it helps to date the volume. It represents Christ enthroned, crowning Henry and Cunigunda who are supported by SS. Peter and Paul, and accompanied by a woman personifying a city (Bamberg). Dr. Leidinger contributes a learned and exhaustive essay of 52 pp. Every miniature is elaborately discussed and all the colours are precisely described. Dr. Leidinger attributes all the miniatures to one hand, but divides the script, according to certain distinctive features, into 4 parts and distributes them accordingly between two different scribes. The work is executed on very fine parchment prepared with the utmost care. The leaves measure 42.5 by 32 cm. and the script-blocks 27.5 by 16.5 cm. The subject is the gospels appointed throughout the year. All the feasts universally observed both at the beginning of the 11th century and also at the present time are included, together with proper gospels of the following saints, Silvester, Sebastian, Vitalis, Christopher, and Cornelius and Cyprian. The book may be dated between 1002 and 1014, partly because Henry is denominated "rex" and not "imperator" in the 12 Latin lines with which it is prefaced, and he and Cunigunda appear in regal and not imperial robes in the coronation miniature. Henry was elected in 1002, Bamberg cathedral was consecrated on Ascension Day, 6 May, 1012, and Henry was crowned Emperor by Benedict VIII, on 14 February, 1014. The book was not removed from the treasury of Bamberg cathedral to the Munich library until 1803, where Dibdin, who particularly describes the cover, saw it on his famous tour. Dr. Leidinger gives exhaustive references to preceding writers in discussing each leaf, as well as a bibliography from the Bollandist of 1701 to the present time.

G. L.

The first of these neat, thick paper portfolios⁴ (about 48 by 32 cm.), similar to those of the Munich MSS., contains a short estimate, by the editor, of the general characteristics of the master of the Blutenburg sculptures, and of his school both in Bavaria and in the neighbourhoods of the Bodensee and of Vorarlberg. Dr. Bürger dates the master's work at Blutenburg about 1495, immediately after the church was built by the Herzog Sigismund. As an artist the master comes between Zeitbloom and his later successor Holbein. There are 19 text illustrations, and 2 plates; the second part contains 6 plates and no text. The subjects illustrated with their present habitat are stated on labels attached to the backs of the plates. The figures are well reproduced, but as yet no reason appears why the format should be so large and the figures so scattered; all might have been

^{2,3} *Miniaturen aus Handschriften der Kgl. Hof- und Staatsbibliothek in München*, herausgeg. von Dr. G. Leidinger; (²) Heft 4, *Drei armenische Miniaturen-Handschriften* (cod. armen. 1, 6, 8) erläutert von Dr. E. Glatzl; (³) Heft 5, *Das Perikopenbuch Kaiser Heinrichs II* (cod. lat. 4452). München (Riehn u. Tietze). [To subscribers to whole series, Heft 4, M 20, Heft 5, M 52; separately, Heft 4, M 25, Heft 5, M 65.]

⁴ *Meisterwerke der Plastik Bayerns*, herausgeg. von Dr. F. Bürger, Bd. 1, *Der Meister der Blutenburg Skulptur und seine Schule*, Lief. 1, 2. München (Riehn u. Tietze). [Each, M 9; together, M 14.40; as parts of whole work, M 6 each.]

reproduced in less space. The figures consist of a series of *Christ, the Virgin, and the Apostles*; the Virgin and Archangel of an *Annunciation* and *S. Maurice*. The most characteristic figure is the *S. James the Less*, bearing the German hatters' bow. Later parts will enable a surer judgment to be formed of this new publication. G. L.

The present section⁵ of "*Oesterreichische Kunstschatze*", deals with the paintings of Hans Adam Weissenkirche (d. 1695), an Austrian artist of considerable ability. 18 of the 24 large plates illustrate his decorative paintings in the Schloss Eggenberg, near Graz, a building designed for Prince Hanns Ulrich von Eggenberg, in 1630-3, by two Italian architects—Pietro Valnegro and Gio. Batt. Nono. The great saloon of this palace exhibits the rich and sensuous taste of the late baroque period, for the decorations were not completed till some fifty years after the building. Weissenkirche was almost the last artist to appear on the scene, and the dark shadows of his mythological pictures are well adapted to the florid modelling of their frames. In this respect at any rate, baroque ornament does undoubtedly appear thoroughly attractive, and never before or since the 17th century have painting and sculpture walked so amicably with architecture. A single picture of *S. Paul*, with shadows worthy of Rembrandt, follows the last series, and is also from the Schloss Eggenberg. The last 5 plates illustrate various paintings from the church of *S. Anna*, in the Münzgraben, at Graz. Explanatory notes by the editor complete an interesting number. M. S. B.

This interesting and varied number⁶ closes the third year of the publication. All the attributions are due to Dr. Suida. Ten of the plates represent ecclesiastical paintings of Austrian 15th-century masters, and many of them belong to a Marian series painted for the parish church of Klosterneuberg, where some still remain. Two of the series belong to Dr. Suida and Dr. Ritter v. Karajan respectively. All are obviously not by the same hand, as Dr. Suida points out, while the two cognate pictures belonging to Fürst von und zu Liechtenstein are evidently by a different painter again, and Dr. Karajan's *Martyrdom of S. Thimo* by yet another. Prince Liechtenstein is also the owner of a *Magdalen* by Holbein the elder, a *Defendenti Ferrari*, and a *Veronese*. A *Tintoretto* portrait belonging to Dr. Johann Graf von Meran, a *Juan de Cordua* (Max Graf von Herberstein) and a portrait of *Martin de Vos* by himself (Joanneum, Graz) are also reproduced. The reproductions of pictures in Austrian private collections are particularly valuable to foreigners. Dr. Suida makes a few

corrections and additions to his notes on the two first years of the publication. G. L.

The "*Archiv für Kunstgeschichte*"⁷ completes its first year with another well-chosen and varied number. Dr. von Bode is responsible for the ascription of two fine portraits, one of a young woman, to Frans Hals, the other, a life-size marble bust of *Julius II*, to some Italian master about 1515, both in private Berlin collections. Dr. Voss writes brief notes on Jordaens's *Crucifixion* in the Kunstgewerbemuseum, Cologne, and on a *Madonna and Child* belonging to Dr. Fritz von Harck ascribed interrogatively to Lorenzo Lotto. A necessarily longer note on a characteristic painted lime-wood statue, in the Nationalmuseum, Munich, called *S. Othmar* and ascribed to the carver of the "*Nürnberg Madonna*", is written by Dr. Max Lossnitzer. In portraiture the portrait of *Hugo Grotius* at the age of 16, belonging to Dr. M. J. Binder, is particularly interesting. And the less known public collections are, as in earlier numbers, represented here by an attractive *Nativity of S. John the Baptist*, belonging to the university of Stockholm, ascribed by Dr. Sirén to Giuliano Bugiardini, and a *Heilige Sippe* called by Dr. W. Armbrecht early 16th-century Flemish, in the Museo San Carlos, Mexico. G. L.

Though not all reproduced—or perhaps reproducible—equally well, Dr. Coomaraswamy's admirably chosen examples of Indian sculpture⁸ retain in these three parts their first interest. Especially notable are the rock-hewn elephants (86, 87) and the other naturalistic beasts (82, 84) at Māmallapuram; the splendid Asokan capitals at Sārnāth and Sānchī (80, 81, 91); a sumptuous Trimūrte at Elephanta (40); the wonderfully modelled torso at Sānchī (17); the archaic Jain, from Tirthankara; and the moonstone carvings of animals at Anurādhapura. G. L.

This collection⁹ of excellent collotype plates illustrates in great detail the work of Grinling Gibbons and other sculptors of his period in *S. Paul's Cathedral* and in *S. James's, Piccadilly*. The introduction is all too short, and tells us very little of the life and work of this very elusive personage. Although only two churches are here illustrated, there seems to be doubt as to the authenticity of much of the carving, and the prevalent habit of attributing anything and everything to Grinling Gibbons will still continue, in spite of this new book. M. S. B.

⁷ *Archiv für Kunstgeschichte*, herausgeg. von Detlev Freiherrn von Hadeln, Hermann Voss u. Morton Bernath; Lief. iv, Tafl. 61-80. Leipzig (Seemann). [Quarterly, by subscription, M 35 per ann.]

⁸ *Visvakarmā*, examples of Indian architecture, sculpture, painting and handicraft, chosen by A. K. Coomaraswamy, Pts. 5, 6, 7 (Luzac, for the author), 2s. 6d. each.

⁹ *Grinling Gibbons and his Compeers*, illustrated by 60 phototypes of the principal carvings in the churches of *S. James's, Piccadilly*, and *S. Paul's Cathedral*, with other illustrations in the text, edited by A. E. Bullock, A.R.I.B.A. (Tiranti.) 32s.

^{5,6} *Oesterreichische Kunstschatze*, herausgeg. von W. Suida, mit Unterstützung des Kk. Ministeriums für Kultus u. Unterricht, 3^{te} Jahrg., (2) Heft 6-8, (3) Heft 9-10. Wien (Löwy). [Jährl., 10 Hefte, K 60.]

Reviews

The main feature of this book¹⁰ is the 56 reproductions of the work of Bernhard Hoetger, a sculptor who has considerable reputation in Germany, where he was born. He studied for the most part in Paris, where the influence of Rodin and impressionism nearly overwhelmed him at first, but a reaction followed, and he struck out a style of his own. The chief characteristic was a search for pure form, and the development of a pure plastic style, founded on the best Greek sculpture as he saw it in the Louvre. The illustrations adequately show the talent of his early work and its transition to its present stage, where individuality certainly is present.

F. G.

"I am a better painter in water-colour and I know more about it", said Sir Alfred East, discussing with a friend his degree of talent in the rival media; and an examination of these reproductions¹¹ suggests that he was right. Indeed, these rapid sketches reveal the artist at his best. His fluent and vigorous brushwork, and his firm and decisive pencilling have here plenty of scope; and his extraordinary versatility—a quality which, perhaps, militated against him in more ambitious work—served him to admirable advantage in hasty "notes" of this description. Many of these drawings are quite charming, and almost all of them show a sure and competent technique. To amateurs who dabble in water-colour landscape work, the book should prove a desirable—and instructive—gift.

C. E. O. B.

These interesting illustrations¹² of 19th-century painters should be welcome. Their price is well within reach, and the reproductions are good, while the choice seems to have been careful, characteristic, and comprehensive. For a long

¹⁰ *Bernhard Hoetger, der Künstler und sein Werk*, text von Georg Biermann. München (Goltz), M20.

¹¹ *Brush and Pencil Notes in Landscape*, by Sir Alfred East, R.A., with an essay on Landscape Painting by the artist and an introduction by Edwin Bale, R.I. (Cassell.) 10s. 6d. net.

¹² *Mappe*; Paul Cézanne, 54 Abb., M3; Vincent van Gogh, 15 Abb., M3; Paul Gauguin, 60 Abb., M4. München (Piper).

time inexpensive reproductions of these forerunners of the modern post-impressionist movement have been wanted, and the present issue does credit to Herr Piper's taste and enterprise. Van Gogh's paintings are well known in England. Cézanne has commonly been supposed to have inspired Gauguin. This is true to a certain extent, but during Gauguin's long stay in Tahiti, where he painted most of his pictures, he broke away from Cézanne's ideals, and it was Cézanne who eventually imitated the line drawing of Gauguin.

I. B. M.

Embroideresses who have profited so immensely by Miss Pesel's first portfolio may confidently acquire the second.¹³ The same original and practical form is given to the instructions, the names invented for the stitches are convincing and the indication of the locality of their origin is very interesting. Some of the stitches are those used in Cashmere for the joining up of the woven pieces of which the wonderful shawls, called Indian, are composed. These joins are so finely done as almost to pass unobserved.

M. M. P.

We have received an impression of a mezzotint,¹⁴ by E. M. Hester, after Reynolds, entitled *The Mask*. The original of the subject is formed by the figures of the Ladies Charlotte and Anne Spencer, in Reynolds's great picture of *The Marlborough Family*. Bartolozzi made a drawing from the charming pair of children, and had it engraved by Schiavonetti, in stipple. There are several other versions of the subject, but the present engraving is undoubtedly based on Schiavonetti. It is well printed in colours and makes an attractive subject, but one feels that it rather lacks the piquant character of the contemporary stipple. It is too smooth in its technical quality, and the paper on which it is printed rather emphasizes this defect.

A. M. H.

¹³ *Stitches from Eastern Embroideries* from countries bordering on the Mediterranean, from Greece, the Near East and Persia, by Louisa F. Pesel, portfolio 2 [40 monochrome, 7 colour plates] (Lund Humphries). (Bradford County Press), 10s. 6d. net.

¹⁴ *The Mask*, mezzotint engraving by E. M. Hester after Sir Joshua Reynolds. Bristol (Frost & Reed), £3 3s.

NOTES

THE COMMITTEE OF FINE ARTS.—The formation of a parliamentary committee to study the needs of the fine arts in England may prove of some moment for the future. It coincides with a generally increased recognition of the importance of art in public life which in itself is an excellent sign of the times. It coincides also with a widespread belief, as regards all other public activities that the remedy for recognized evils lies in an appeal to the state. It comes when there is even a considerable agitation for a minister of fine arts. The uneasiness about the state of art in England which this ferment shows is thoroughly justified, but it may be well to point out the dangers which the reforms suggested may entail. For it so happens

that fine art is a human activity on which the state can spend vast sums of money without doing much good and with the extreme probability of doing a great deal of harm. And this for the simple reason that the effect of state aid is always the creation of vested interests, and a vested interest like an organism desires first and most imperatively self-preservation and if possible growth. Now all really creative work must be in the nature of an attack on vested interests, since it alters the *status quo*. The work of an artist, who continues to be really creative, is an attack even on the vested interests set up by his previous works. Hence the preference of dealers for artists who are actually, or at least virtually, dead. It follows that the only

art-producers who can co-operate easily with state-organized vested interests are those who do not create, who are not really artists. Frequently, of course, they will be art-producers who have been artists but who under pressure of age, comfort and social consideration have wisely ceased to be artists, and these are the most dangerous of all since they lend colour to the idea that artists can co-operate with vested interests. The real artist is likely always to slip through the meshes of any fixed system; he is almost sure to be found outside the boundaries of any organized institution. He is a bad socialist, but frequently a good anarchist. This is because he is endeavouring to deal with absolute values which are incommensurate with the practical and relative values of political organizations. The experience of France, where at least there is a much more widespread æsthetic intelligence than here, is dead against state aid. Under the lavish expenditure of the French state there has grown up a number of those vested interests which are a peculiar menace to artistic life. There is, for instance, a large body of sculptors whose living depends upon the continuous destruction (under pretence of restoration) of all the more important Gothic cathedrals and churches of France. There is the vested interest of the tapestry workers and ceramists of Gobelins and Sèvres who, at an immense cost, keep up a tradition of technical skill in these crafts, a technical skill which being no longer related to any vital impulse of expression is entirely dead and effete and merely acts as a discouragement to the more hopeful and creative efforts of private enterprise. Finally there is the vast class of official painters and sculptors for whose benefit the state is perpetually finding quite useless jobs of filling up municipal galleries and public gardens with great machines the value of which steadily declines from the moment of purchase. For it may safely be said that scarcely any of the work which makes the French art of the 19th century so splendid an achievement derives from this official class. Our attitude on this question is not, however, purely negative and conservative. Reform is highly desirable and will require much more courage than is needed by ministers who go to the democracy to ask for a new lot of highly paid officials. But it is reform in the other direction. What is wanted is quite frankly and completely free trade in art, the absence of any premiums by the state on one kind of art rather than another, the abolition of all subsidies and bounties. It would imply the abandonment of the attempt to teach art through the Royal College, an attempt the futility of which has become patent. It would mean the abolition of the heavy subsidy now given to Royal Academic art by the free lease of Burlington House. There is no longer any possible defence for this subsidy of one private group of artists at the expense of all the rest. Finally, a still

more heroic reform, in a democratic state, would be the abandonment of all attempt to reward art by the bestowal of public honours, which frequently wear an ironic look to posterity. Let the rival artistic tendencies and creeds fight it out amongst themselves; the greatest good the state can do for them is to step aside and keep the ring.

THE ROYAL COLLEGE OF ART.—The Royal College of Art was the subject of inquiry by a Parliamentary Committee which reported in 1911. The evidence given by witnesses before the committee went to show that so far from supplying the country with designers for the industrial arts the College rarely succeeds in producing pupils who are employed by the manufacturers, and that what has become its chief function, that of turning out teachers for the schools of the "National" system, is very imperfectly performed. Most deadly of all the evidence, however, was an Appendix to the Report in which the after occupations of pupils from 1900 to 1910 are tabulated. Out of 459 pupils 26 only could be traced as "designers and craftsmen", 64 are vaguely classed as "exhibitors", 133 were teachers, and 230 (more than half) could not be traced at all, and presumably had not distinguished themselves. This means that less than one-seventeenth of the cream of the metropolitan and provincial schools was known to have reached the goal as designers or craftsmen; something over double that number had joined the over-swollen ranks of "artists". As to the teachers, there are no doubt schools in large centres where some practical work is done, but the chief activity is the training of pupils who, in time, become teachers—a vicious circle—or the encouragement of amateurs in various deleterious "crafts". A man comes down from Kensington with a bag of tricks, the beating of brass, the chipping of wood, the tooling of leather and so forth into decoration which merely spoils the material. The whole thing is an immense waste of energy and money. What the total cost to the nation of this system is we are unable to say; it must be enormous. But figures are given for the College of Art itself, showing a nett expenditure for 1911-12 of £13,320, and this does not include the cost of the Board's administration, capital expenditure, nor the services of the Office of Works and Stationery Office. The committee was evidently impressed by these facts, and came very near to recommending the abolition of the College: they actually, however, recommended a gradual decentralization, the setting up in the chief centres of industry of colleges of art, associated with the local universities, and reserved to the Kensington college the rôle, when this process should be complete, of a kind of finishing school, with a two-year course. A further recommendation was the appoint-

ment of an advisory council on art to aid in the direction of the College. We are unable to say whether the Government has adopted the policy thus outlined, but one surprising fact is that a new building is being put up at South Kensington for the College, which looks like giving it a new lease of its peculiar life. Another incident that has given rise to speculation was a statement made by Mr. Pease to the effect that he was going to call the Royal Academy into consultation on the work of the College. We have ground for believing that a much more serious interpretation has been put on this announcement than was intended. It is fantastic to suppose that the Board of Education would seek direction for the teaching of industrial design from an institution which has never shown any interest in the matter, and so little competence in the conduct of a school for painting and sculpture.¹ Without, therefore, insisting further on this point we desire to point the moral of the history of both institutions, the Royal College and the Royal Academy. It is this: that the State maintenance of the first, and the measure of State support given to the second have had no appreciable good result either for "fine" or for "applied" art, but rather a sterilizing. It is high time that the site and building given to the Academy should be applied to some useful national purpose, and it is also time that the drain of money spent on the creation of teachers who produce so little should be stopped. The State, that finds it difficult to spare a few thousands for additions to our national collections, should scrutinize very jealously an expenditure that is not justified by results.

THE EXHIBITION OF MODERN FRENCH ART AT GROSVENOR HOUSE.—When a complaint was made in his hearing of the slowness with which modern French masters are accepted in this country, Rodin said gently: "*De temps en temps il y a un petit mouvement*"; in this, as in other cases, the solid wall cracks in an unexpected place, or while the front door is still jealously defended an attacking force slips in at the back. During these last weeks there has been such a "little movement". Rubens, Velazquez and Gainsborough at Grosvenor House have quietly given place to the masters against whom the gates of the National Gallery have been so effectually barred. Daumier, Manet, Degas, the Impressionists, have suddenly become a draw for charity and fashion, and just as Whistler, on whom not a penny or a thought has been expended at Trafalgar Square, is now singled out by the poster-designers of the Tubes as the most effective bait for visitors to Millbank, so no doubt the children in elementary schools will have learned all about the "place in art" of Manet and the rest before our noble guardians

¹ An excellent article in this sense recently appeared in the *Times Educational Supplement*.

have admitted their existence. It may be prudent, if not courageous or far-seeing, to refuse to anticipate the verdict of time; it is a successful feat of a kind to have kept the national collection untainted by modern painting till it is too costly to acquire; but the attitude of the trustees of art for the nation is surely a little strained when they not merely fail to lead popular taste, but prove to be a generation behind it. And Sir Hugh Lane's pictures—our last chance perhaps—have been going a-begging!

THE HISTORY OF ART IN THE UNIVERSITIES.—Among the many needs of art in this country that of any proper provision for the teaching of its history receives little attention. But the value of the subject as well as our backwardness in providing for it are shown very clearly in the series of articles on the "Teaching of the History of Art" in various countries which is contained in the February number of the French quarterly, the "*Revue de Synthèse Historique*". Articles are included on France, Germany, England, Austria, Belgium, Italy and Switzerland, each by some prominent professor or critic of the country dealt with. England, of course, comes far behind each of the other countries except perhaps Switzerland; indeed, much less is made of the subject here than in several countries which have not, presumably, been thought worthy of inclusion in the series. The writers of the articles on Italy and Belgium, Profs. Venturi and Fierens-Ghevaert can congratulate themselves on the establishment of full courses on the history of art at their universities and of the success which has already attended them. Their universities now not only provide for the instruction of the public and for students who wish to make some study of art a part of their general education, but also have full three-year and four-year courses for those who wish to equip themselves as specialists. In France, Germany and Austria the existence of chairs at the universities with courses for amateurs and specialists are so entirely taken for granted that the writers regard it as supererogatory to give any general account of the provision made throughout their countries. They devote their space to elaborate descriptions of the arrangements made at certain institutions, Lille, Lyons, Leipzig and Vienna, and just as though this were a normal and universal subject of instruction they treat of theories and methods of exposition, apparatus, arrangement and organization. In this country there are no such problems to discuss. Mr. MacColl, who writes the article, can only give a bare account of the few steps which have been taken to make the subject in any form available for the student. In Edinburgh alone is there a, so to speak, full-time professor of fine art, and there alone can the subject be taken as part of the university course for a degree. Even there the advanced class is

associated with the classical degree and is devoted to classical archaeology. At Liverpool the chair formerly held by Sir Martin Conway and the late Mr. R. A. M. Stevenson has now become absorbed in the school of architecture. At Oxford and Cambridge the Slade professorships are of an occasional nature and unless identified with classical archaeology or, as now at Cambridge, with architecture, they remain remote from any of the recognized academic courses. At London University, where the possible public is largest and the facilities for the study of art are naturally the greatest, there is indeed a lectureship which appears in the "University Calendar", but it owes its existence to the desire of the director of the Slade School that his students should learn something of the history of their art and it is dependent for its maintenance, we understand, upon the generosity of the director and the fees of the students. It has no endowment, the lectures are naturally few in number and there are no courses which form part of the university curriculum. Neither the university nor the general public, therefore, can gain anything like the full advantages of a lectureship occupied by such distinguished men as Mr. MacColl or Mr. Fry in the past and now by an exponent of such excellent methods and a man of such learning and judgment as is Dr. Tancred Borenius. Arguments for the introduction of a sound training in the history of art, both from a general educational standpoint and for the dissemination of good taste, can be culled in handfuls from the articles in the "*Revue de Synthèse Historique*". Almost the only argument on the other side is lack of money. And yet the price of a *famille noire* vase or a pair of porcelain birds would go far in supplementing the income of a chair, and the man who could forego for this purpose the pleasure of acquiring a further specimen of either might find himself little the poorer and the world much richer. M. A.

THE LIBRARY OF THE LATE SIR RICHARD WALLACE.—The illustrated French books of the latter part of the 18th century have always occupied a peculiar position of their own. When works of greater artistic merit found no support, and when taste was at its lowest ebb, these books were sought after, and comparatively high prices were paid for them, and the reason is not far to seek. Although they make appeal to the cultivated taste they are easy to understand, no esoteric influences were brought to bear in their production; in a sense they are jewellery, beautifully set and technically perfect. The effort in them is conscious, and they served a purpose in helping to distract the minds of the French nobles from their impending fate. But the charm of the books is paramount and the illustrations evince the most exquisite taste. Of course, everything was reduced to the

18th century, the text was illustrated, and any inner suggestion or philosophic idea was carefully avoided. Voltaire, Rousseau and Diderot are dressed up for the boudoir, while Homer, Catullus, Lucretius, Milton, even the Bible itself did not escape, and all bear the same stamp, that of France immediately before the revolution. The library of the late Sir Richard Wallace has been acquired by Messrs. J. and E. Bumpus, and contains many hundred volumes of 18th-century French works. I cannot pretend to have exhaustively examined the collection; there are some eight thousand volumes, and many months might be spent among them. What strikes the casual observer is the wonderful condition of the books and the important number of fine bindings, a great many of which are armorial. Among the treasures may be found a beautiful example of the *Cupid and Psyche* with the plates after Moreau le Jeune; a superb copy of the famous five volume edition of the "*Decameron*" bound in contemporary red morocco, "*Le Sacre de Louis XV*" is bound in green morocco by Padeloup, while Pine's "*Horace*" in contemporary morocco with the arms of Madame de Pompadour makes a brave show among the French books and is certainly worthy of a very high place. A rare book is the "*Œuvres de Maître François Rabelais suivies des remarques publiées en Anglois par M. Lemotteux et traduites en françois par C. D. M. (César de Missy)*". A Paris, Bastien, An vi". This copy has the plates printed in colours and must be of excessive rarity. It is, moreover, interesting as showing the decline in technique brought about by the revolution. A volume could be written on the library, but the curious and the collector must search each for himself. The connoisseur of engravings, too, may find treasures, for I noticed in some scrap-books a miscellaneous collection of prints by Aldegrever, Hans Sebald Beham, works after Henri Robert, some good nielli, and a large number of decorative prints relating to furniture and ornaments. H. W. L.

TWO NEW PERIODICALS.—On reflection I am inclined to think that the most successful thing about "*Blast*"¹ is its clamant cover. It may not be—it is not—a beautiful cover, but it seems to express with a certain succinct directness the paper's apparent scope and aim, and there can be no question of its ability to catch the eye. It does so, indeed, quite painfully. Of the pictorial works which are reproduced within I can only say that they are, almost without exception, quite incomprehensible to me. But I am assured by sympathetic critics that there is fine drawing among them and much talent (which I do not presume to deny) among their contributors. The titles that are affixed,

¹*Blast*, Review of the great English Vortex. Edited by Wyndham Lewis. (Lane.) 2s. 6d. net. Quarterly.

Notes

so far from elucidating their meaning, in most cases render it even more baffling. Thus, to take an example, Mr. Wyndham Lewis's cabalistic design (No. VIII) called *Portrait of an Englishwoman* bears so little apparent relation to the title that, for me, and I believe for most other people, it might be as aptly labelled *A Haystack* or *A Moonlight Sonata*. I prefer Mr. J. Epstein, who is wisely content to subscribe his works as "drawings" *tout court* and to leave you to extract from them such meaning as you may. The letter-press—printed throughout in a peculiarly unsightly leaded type—appears to be chiefly of an expletive and explosive order. "Blast" costs 2s. 6d. net; candidly I must confess that the entertainment provided seems to me to be dear at the price.

"Colour",² on the other hand, which also deals with modern art, though of a rather different order, and is priced at 1s., is in my opinion a marvel of cheapness. Colour-plates—many of them very successful—abound in its pages. Thus as a frontispiece you will find a quite successful reproduction of William Strang's *Laughter*, and there are also two examples of Frank Brangwyn's work, the sketch for a panel in the Carpenters' Hall, and, on the cover, *The Toppers*. Alexander Kanoldt's charming moonlight study, *Alte Brücke*, reproduces most happily, and others that I especially liked were Miss C. Chapman's *Pont L'Abbe, Finisterre*, and B. M. Knight-Eaton's *Bookstalls, Paris*. Nor can I omit to mention the excellent rendering (by Miss Carew) of Mrs. Pat Campbell as the flower-girl in Shaw's "Pygmalion". All these, and many more also, are in colour, so that the new publication

² *Colour*. (William Dawson & Sons.) 1s. net. Monthly.

AUCTIONS

The collection of the late Baron Albert von Oppenheim, which will be sold towards the end of October in Berlin by Lepke of Berlin in concert with Helbing of Munich, is so important that it should receive some preliminary notice, especially since the two fine illustrated catalogues of the sale are already obtainable. The pictures, which will be sold first, 44 in number, are all illustrated in gravure by Pick & Co., of Munich. The numerous exhibitions to which the late owner lent many of them are noted, and many are accompanied by quite a long bibliography in which they have been discussed. They are prefaced by an appreciative note by Dr. Wilhelm von Bode, who regards the collection as one of the choicest in private hands in Germany, from which in particular none of the great Dutch landscape painters are missing. The painters represented are as follows: Ambrosius Benson (2 examples), Nicolaes Berchem, Pieter de Bloot, Bartholomaeus Bruyn, Petrus Christus, Gonzales Coques, Aalbert Cuijp, Gerard David, Ant. van Dyck (2), Jan Fyt, Aert de Gelder, Frans

certainly lives up to its name. It is a pity, however, that the text bears so little relation to the illustrations and to the presumed artistic purpose of the magazine. It consists largely of short stories and sketches which would be more suitably placed in the sixpenny monthly fiction magazines. However, "Colour" is certainly an attractive production, and one will watch with interest its future progress.

C. E. O. B.

MAX ROOSES.—We regret very much to record the death of M. Max Roeses, the well-known conservator of the Musée Plantin at Antwerp. M. Roeses had for many years been regarded as one of the leading authorities on the fine arts in the Netherlands, and especially at Antwerp. He was a thorough-going Fleming in every way, and devoted to the history, both ancient and modern, of his native city. The name of Max Roeses will always be associated with that of Christophe Plantin and his famous printing press at Antwerp, and perhaps even more so with Rubens. His monumental work in five volumes on the works of Rubens must remain the standard authority for the history of the great Flemish painter. In the same way M. Roeses was an authority on the works of Van Dyck and Jordaens. More of an archivist by nature than an art-critic, M. Roeses was possessed of an encyclopædic knowledge, which was usually at the disposal of correspondents from many countries besides his own. We fear that much of this knowledge will now be lost to the world, unless M. Roeses has committed it to some form of documentary permanence.

L. C.

Hals (3), J. D. de Heem, Meindert Hobbema (2), Holbein (2), Pieter de Hooch, Jan van Kessel, Th. de Keyser (2), Q. Massys (2), Aart van de Neer (2), Caspar Netscher, A. van Ostade, Paulus Potter, Rembrandt, Rubens (3), Ruisdael, Snyder, Jan Steen, Teniers (2), Gerard Ter Borch, Velazquez (?), J. C. Verspronck, Jacomo Victor, E. de Witte. Whether the *Portrait of a Spanish Prince*, No. 41, be actually by Velazquez or not, it appears from the illustration to be a striking work by a brilliant artist, possibly, as Dr. von Bode inquires, a French master under Velazquez's influence during his stay in Madrid about 1630. The fine *S. Eloy*, now admitted to be by Petrus Christus, will be illustrated in these pages. The second catalogue produced uniformly with the first and containing 92 well filled plates illustrating all but two or three of the 276 pieces for sale, is prefaced by an introduction by Dr. Otto von Falcke, also an authority of European reputation. This part of the collection contains much valuable stained glass and sculpture, but is chiefly composed of

wonderful ceramics, among which the fine specimens of Rhenish stoneware are particularly remarkable. Dr. von Falcke states that the earliest collections of this ware, such as Joan d'Huyvetter's, published in 1829, were made in the Netherlands, where most of the products of the Rhenish stoneware factories were sold, and ultimately formed the nucleus of the Brussels and Victoria and Albert Museums. Baron von Oppenheim's collection was partly formed on the slightly later Weckherlin, Renesse and van Horebeke collections, though he bought from everywhere with great taste and judgment, and was equally good-natured in opening his gallery in the Glockengasse for purposes of study. From Cologne itself come

the master potters of the Maximinenstrasse and of Eigelstein; from Siegburg, Anno Knütgen, resembling the Cologne masters; from Raeren Jan Emens, of the Mennicken family, Balderus Mennicken and Jan Baldems, his son, and Tilmann Knütgen. To No. 105, a great jug, a masterpiece by Paulus Preuning, of Nuremberg, formerly in Lord Hastings's collection, Dr. von Falcke draws especial attention. The remaining sections—sculptures, bronzes, terra-cottas, ivory, stone, and wood-carvings from the Gothic period to the 18th century, and from many various countries—are not so complete as the ceramics, but contain many fine isolated specimens.

FRENCH PERIODICALS

GAZETTE DES BEAUX ARTS. March 1914.—M. RÉAU summarizes for French readers the results of M. Troubnikov's study of the work of Hubert Robert in Russia (as already noted here under "Russian Periodicals"). —The life and works of Fiorenzo di Lorenzo are discussed at great length by the late DR. JACOBSEN. No new light is shed on the subject, but the most recent publications are referred to, and the views of leading critics summarized and commented on. —The series of 12th-century frescoes in the church of Brinay (Cher) are discussed by their discoverer M. ANDRÉ HUMBERT; The artist is undoubtedly French, and earlier by more than a century than Cimabue; iconographically the series, which comprises the history of Christ up to the Passion, is of great interest, worthy to rank with the Apocalyptic cycle at Saint-Savin. —M. LEMOISNE deals with the exhibition of the works of Toyokuni and Hiroshigé held at the Pavillon de Marsan early this year, —and M. BERTAUX with the Spanish Exhibition at the Grafton Galleries. Speaking of the *Adoration of the Shepherds* ascribed by its owner to Velazquez, M. Bertaux reminds us that Dr. von Loga had suggested that the author might be the enigmatical D. Nicolas de Villaci, to whom Don Elias Tormo ascribes the *S. Thomas Aquinas* in the Jesuit church of Orihuela near Murcia. M. Bertaux comes nearer the truth when he observes that no painter hitherto proposed as the author of this puzzling picture comes so near to Ribera as its author; and the suggested attribution to Francesco Ribalta, the master of Ribera, is worth consideration. Among the well-chosen illustrations is the signed Juan Carreño de Miranda *Belshazzar's Feast* from the Bowes Museum, Barnard Castle, which was one of the surprises of the exhibition.

April.—Concluding article on Fiorenzo di Lorenzo. The date of the painter's death still remains uncertain, and in spite of the researches of Dr. Bombe and others, it can only be said that it occurred before Feb. 15, 1525. Suggestions are made as to the chronology of some of Fiorenzo's pictures, all his works in the gallery of Perugia are dealt with, as well as others ascribed to him at Perugia and elsewhere. DR. JACOBSEN considered that a lunette fresco, under the name of Ottaviano Nelli, in the gallery at Assisi, is by Fiorenzo. The triptych in the National Gallery, not universally admitted as by this master, is regarded as a notable early work, inspired by Niccolò da Foligno's *Madonna dei Consoli* (1457) in S. Francesco at Deruta. For the fragments of an altar-piece (*SS. Sebastian and Anthony*) in the gallery at Nantes the date 1475 is suggested. A drawing in the Uffizi there attributed to Giuliano Pesello but ascribed some years ago to Fiorenzo by Dr. Jacobsen, now proves to be the drawing for this *S. Sebastian*. Fiorenzo, who was influenced by Pesellino, copied the *S. Mammae* for his own *S. Sebastian*. —M. GOLOUBEV studies the life and work of Li Long-mien, a Chinese painter of the 11th century of whom scarcely anything was known some ten years ago, but, as the writer observes, our knowledge of Chinese art has of late advanced with great rapidity and is always increasing, so that before long this admirable artist will doubtless be made the subject of an important monograph. At the end of his article M. Goloubew makes some interesting

observations concerning the æsthetic relations between Italy and the Far East, a subject touched upon by other writers and by himself in his "Dessins de Jacopo Bellini" (Vol. I, Pl. 131). —M. ROMAN contributes an article on "Le Livre de Raison de Hyacinthe Rigaud", preserved in the Bibl. de l'Institut, which he has been studying and annotating for the last four years, his MS. being now in the press. His studies have enabled him to identify the sitters in a great number of Rigaud's portraits. M. Roman's methods are simple and logical and his publication is likely to prove of the greatest use to gallery-directors and collectors, in identifying many of Rigaud's unnamed portraits. —Note also M. SALOMON REINACH's useful "Courrier de l'art antique".

May.—M. GABILLOT gives an account of "La Guirlande de Julie", poems composed in honour of Mdle. de Rambouillet in 1641. The madrigals composed by a number of different poets were written by Nicolas Jarry, the most accomplished calligrapher of his day (1620-1674), adorned with flower paintings by Nicolas Robert, a celebrated miniature painter and botanist, and bound by one of the best craftsmen in France. It was the gift to Julie de Rambouillet of the Marquis de Montausier, her future husband, and she probably received it on New Year's Day, 1642. The MS. is now in the possession of the dowager Duchesse d'Uzès. —MR. HERBERT COOK writes on the Benois *Madonna* now in the Hermitage at St. Petersburg, which, in agreement with M. de Liphart, he would identify with one of two *Madonnas* mentioned by Leonardo da Vinci in one of his notes as having been begun in Sept. or Oct. 1478. Other early works are touched upon by Mr. Cook. —M. JAMOT has a first article on the Camondo collection now at length exhibited in the Louvre. M. Jamot deals exclusively with the paintings and drawings of the 18th and 19th centuries, which though certainly not the most important part (one painting only and two drawings of the 18th century, and 36 examples—paintings, drawings and pastels—of the 19th) of this magnificent bequest, is nevertheless of great interest, and as regards modern art completes the Moreau-Nélaton collection in the most felicitous manner. —Note also: "L'Atala" de Chateaubriand et L'Atala" de Girodet", M. LEMONNIER; —"Rodin interprète des Cathédrales de France", M. MÂLE; —and "Les Collections Pierpont Morgan" by M. VITRY.

June.—This number is almost exclusively devoted to a discussion, by different writers, of the Camondo collection. —M. JAMOT continues his notice of modern French paintings and drawings; —M. VITRY deals with plastic art mostly of the 15th and 16th centuries; —M. DREYFUS with furniture and other *objets d'art* of the 18th century; —and M. MIGEON with the art of the Far East. —Note also a very useful contribution by M. MARGUILLER, "Bibliographie des nouveaux ouvrages publiés en France et à l'Étranger sur les Beaux-Arts et la Curiosité pendant le premier semestre de l'année 1914".

July.—Lemoine, a painter of Rouen (1751-1824) is dealt with by M. LE BRETON. —M. JAMOT concludes his article on the paintings and drawings of the Camondo collection. —Note also "Études de Céramique Grecque", M. POTTIER; —"La Sculpture

French Periodicals

à Gènes au XVIII^e siècle", MDLLE. SMOUSE; —and "Papiers peints de l'époque Napoléonienne", M. CLOUZOT.

LA CHRONIQUE DES ARTS. March 21.—The small but extremely choice collection of the Marchesa Arconati-Visconti has been presented by her to the Louvre; a brief account is given of its principal treasures, chiefly Italian and French works of the renaissance; they will be fully dealt with in the "Gazette des Beaux-Arts". —M. DE MÉLY supplements M. Réau's article ("Gazette", March) on the works of Hubert Robert in Russia, by drawing attention to four large and hitherto unnoticed examples by this artist in the palace of Aloupka in the Crimea.

April 4.—Note on the museum of Bergues-Saint-Winoc which contains a number of interesting pictures, including examples by rare Flemish masters of the late 17th century, such as J. B. van Meuninxhoven, Ghislain Vroylinck, and others.

May 23.—M. MOXOD discusses the Crespi collection and reproduces a few of the pictures. (The sale of this fine collection and the prices obtained are chronicled on June 13.)

June 6.—M. RÉAU gives an interesting account of the Oppenheim collection at Cologne, one of the most remarkable formed during the 19th century, which will be sold at Berlin next October. The representative collection of Rhenish pottery, and the series of Netherlandish paintings, showing its development from followers of Van Eyck down to the school of Rembrandt, are especially noteworthy; the most celebrated example is the *S. Eligius* by Petrus Christus of 1449.

July 11.—M. DE MÉLY has a note on a picture in the Oppenheim collection, which according to M. Réau ("Chronique", June 6) should be ascribed to Quentin Metsys, though, on the strength of a "wrongly interpreted" inscription, it had hitherto been attributed to Corneille de Lyon. The picture has been much repainted, but before this Mr. Weale read the inscription, which was then absolutely intact, and published it, and it was clear, as M. de Mély points out, that it referred to Corneille de Lyon; the attribution to this painter is therefore to be upheld.

REVUE DE L'ART ANCIEN ET MODERNE. April, 1914.—M. MÂLE continues his important series of articles (begun in Feb.) on Suger and mediæval iconography [*cf. B.M.* for July]. The subject of the Tree of Jesse, if not invented by Suger, was developed into its more perfect form by the artists of S. Denis. The composition of S. Denis is the only one met with for more than a century not only in France but abroad; in 1169 it was represented in mosaic in the church at Bethlehem, as we know from the description of a 16th-century pilgrim, and it is clear that this composition, too, was due to French inspiration, though executed by an oriental artist, Ephrem. Rudimentary attempts to give graphic expression to the prophecy of Isaiah are met with towards the close of the 11th century, but M. Mâle believes that the true origin of the composition developed by Suger is to be sought in the celebrated "Drame des prophètes du Christ", the earliest version of which is contained in a MS. of S. Martial of Limoges, which appears to be of the close of the 11th century (*Bibl. Nat.*). —The work of Houdon in America is dealt with by MDLLE. SMOUSE. More than thirty busts and statues, it appears, are in that country, and no study of this artist would be complete which did not take into account his work there. The bust of Franklin, dated 1778, inaugurated his connexion with America (10 replicas are known), and this was followed by the bust of Paul Jones, the terracotta model for which was exhibited at the Salon in 1781. Houdon's journey to Mount Vernon in 1785 and his relations with the heroes of the War of Independence explain the presence in America of many of his works, and others have crossed the Atlantic in recent times. —M. HOURTICQ continues his "Promenades au Louvre", dealing here with "Portraits d'Échevins" by Largillière, Philippe de Champaigne, Jean François de Troy and others. Most of those in the Louvre belong to the La Caze collection, and others are met with in the Musée Carnavalet and the Musée des Arts décoratifs. The portraits in Philippe de Champaigne's picture in the Louvre are identified by M. Hourticq, who discusses this picture at considerable length. —In an article on the second loan exhibition of old masters at the Grosvenor Gallery M. MOXOD suggests that the composition of the very interesting equestrian portrait of Charles, Prince of Wales, from S. Donat's Castle, Glamorganshire, may have been inspired by the equestrian compositions of Clouet and his followers, in which we see the same transition from the work of miniaturists to painting on a large scale. A considerable part of the paper is devoted to a discussion of the English school of the 18th century [*cf. B.M.*, Vol. XXIV, p. 341].

May.—Continuing his articles on Suger, M. MÂLE studies the tympanum of the central portal of Saint-Denis with *The Last Judgment*. In spite of modern restoration, the broad lines of the original composition still remain intact, and proof of its antiquity is furnished by M. Mâle. Its connexion with *The Last Judgment* of the portal of Beaulieu (Corrèze) is evident, and this again is closely allied to the portal at Moissac; M. Mâle therefore concludes that Suger summoned his sculptors from the South of France. The works on the façade of Saint-Denis are known from Suger's own words to have been completed in 1140, and it forms the connecting link between the earlier work at Beaulieu and that at Laon (end of 12th century). Saint-Denis was not, however, an imitation of Beaulieu; it contained much that was new, and here practically the Gothic portal came into being. The sculptor has introduced at the sides the Wise and Foolish Virgins, here for the first time associated with the subject of *The Last Judgment*; the significance of this is emphasized by M. Mâle. In conclusion he dwells once more on the supreme importance of Suger, and finds it natural that such a man should have created a new iconography and revived Christian art. —Continuation of "Promenades au Louvre, Portraits d'Échevins". Several single portraits by De Troy are reproduced, and the curious *Ex-voto des échevins de Paris à Sainte-Geneviève*, painted during the drought of 1696 by Largillière. —M. GILLET gives an account of the Musée Jacquemart-André at Chaalis, part of Mme. André's bequest to the Institut de France, comprising the ruins of a Cistercian abbey, the chapel with frescoes by Primaticcio, and the château now containing the important and interesting collection made by Mme. André of Italian paintings and other objects and sculpture, Italian and French, including Gian Bologna's terracotta model for the monument of Ferdinand de' Medici at Pisa (1595) which was executed in marble by his pupil, Francavilla, and a bust said to be of Fénelon, but here identified as the portrait of Hippolyte de Béthune, bishop of Verdun (1647-1720), though the sculptor of this admirable work still remains anonymous; it is one of many problems still awaiting solution at Chaalis; another is the portrait of a young man by an unknown Flemish painter, a remarkably fine and impressive work which, in M. Gillet's opinion, alone would be worth a journey to Chaalis. —The Crespi collection is discussed and a few of the pictures reproduced by M. NICOLLE.

June.—M. MIGEON, curator of the Louvre, treats of the mediæval, renaissance and 18th-century works in the Camondo collection bequeathed to the Louvre in 1911, but, owing to the necessary preparation of suitable rooms for its reception, only recently opened to the public. —M. MARCEL REYMOND writes on the church of Notre-Dame at Bordeaux, and suggests that the sculpture of the high altar may have been designed by Guillaume Coustou, by whom there is an *Ecstasy of S. François Xavier* in the church of S. Paul dating from 1744. —M. CLOUZOT, who has contributed to this review many studies on the less-known French enamellers and miniaturists, writes on Jean Petitot, and, though he has already been made the subject of a monograph and many studies, M. Clouzot is able to produce new information and some unpublished documents. Petitot's master was his uncle, the goldsmith, Jean Royaume, and not, as usually assumed, Pierre Bordier. Some space is devoted to the discussion of the enamelled watch-case presented to Thomas Fairfax, once the property of Horace Walpole and now of Lord Hastings. The initials P. B. may stand for Pierre Bordier, though this is by no means certain, and M. Clouzot regards it as the work of a somewhat mediocre pupil of Petitot. —DR. BRAGAGLIA writes on the frescoes of S. Maria a Fiume at Ceccano (Prov. of Rome), some of which have recently been recovered from whitewash: one of the earliest and most historically interesting bears the emblems of the confraternity of the "Chevaliers de S. Antoine du feu", founded by Conte Guico in the 11th century, and of the Augustinians, who in the early 14th century succeeded the Benedictines here. —M. FONTAINE examines a portrait said to be of Molière in the museum at Montauban, presented by Ingres with other paintings in 1851. It was then anonymous and the subject unknown, but has since been claimed with great assurance as the portrait of Molière by Bourdon. This, as M. Fontaine shows, is devoid of foundation, and it is probable that Ingres was right in his estimate of the picture.

July.—M. DE MÉLY in "Signatures de Primitifs" writes of the so-called "Retable du Parlement" now in the Louvre, where it has been since the Exhibition of French Primitives in 1904, a

painting possessing a most copious bibliography, though nothing has hitherto been known with certainty as to its date or author. M. de Mély is able to prove that the picture was ordered c. 1453 and was the work of a Flemish artist, Caesbrot, whose name he has discovered inscribed on the picture. According to the lists of the "Keuren" at Bruges there was a family of artists of this name one of whom, Pierre, was entered as a master in 1459 and was in the workshop of Arnold de Moll at the time when the picture was commissioned; but this fact in no way precludes his having been a fully competent painter at that date. —M. LELARGE-DESAR publishes a hitherto unknown medal by the brilliant and short-lived poet, sculptor and medallist, Jean Second. It has recently been acquired by the Bibliothèque Nationale and is his earliest known work, being dated 1527. It represents a certain "Philibertus Panicerius" of whom nothing further is known. —M. CLOUZOT concludes his article on Petitot; and M. PARIS begins one entitled "La Céramique de Numanç". —Note also "L'Art des Feux d'Artifice au XVII^e Siècle", M. MAGNE.

LE BULLETIN DE L'ART ANCIEN ET MODERNE. March 14, 1914. —M. HENRAUX publishes a new document about Philippe de Champagne, i.e., the register of his birth of May, 1602, which appears to have escaped the notice of all his biographers.

April 11.—Under "Correspondence de Roumanie", M. MONTANDON gives a brief account of the first book printed in Roumanian exactly 400 years ago, "The Four Gospels", admirably printed on parchment, probably by the monks of the convent of Govora, several of whom are known to have studied typography in Venice.

April 25.—The gift to France by King George V of five bronze medallions by Desjardins is chronicled. They once belonged to the monument of Louis XIV on the Place des Victoires. The statue no longer exists and the decorative parts were broken up and dispersed; the medallions found their way to England, were long at Kew, and came eventually to Windsor, where they were recognized by M. Cambon, and were lent to the Paris exhibition in 1900. They have now returned to France, and the king's gracious act has aroused the liveliest satisfaction there.

May 2.—E. D. concludes a series of articles entitled "La Photographie dans les Musées nationaux" (the earlier ones have appeared in Nos. 611, 614, 617 and 621 of the "Bulletin"), which are certainly worthy of attention.

June 6.—Note by E. D. on the inauguration of the rooms containing the Camondo collection in the Louvre, and—a writer signing M. N. deals briefly with the Fairfax-Murray collection (sold in Paris on June 15).

REVUE DE L'ART CHRÉTIEN. Jan.-Feb., 1914.—DR. PUIG Y CADAFALCH cites as an interesting example of French influence in Catalonia the church of Sant-Juan de les Abadesses. —Fourth and concluding article by COMTE DURRIEU on the MS. of "Les Heures du maréchal de Boucicaut" in the Musée Jacquemart-André. He considers that the miniaturist must have begun to paint before the close of the 14th century and must have worked much in Paris and also in N. Italy, and the hypothesis is put forward, though with the utmost reserve, that he may be identical with Jacques Coene of Bruges, who was already established in Paris in 1398, was in N. Italy before 1402, and afterwards worked for the Duke of Burgundy; everything in short combines to make the suggestion extremely probable, though with commendable prudence comte Durrieu prefers, pending the discovery of some decisive document, to designate the artist by the name proposed by him many years ago "Maitre des Heures du maréchal de Boucicaut". —M. CASIER continues his account of the International Exhibition at Ghent. —M. DE FOVILLE, writing on Christian art in the Musée Jacquemart-André, deals in this first article with sculpture. —Under "Mélanges" SEÑOR RAMON D'ALOS gives an account of the first Congress of Christian art in Catalonia held at Barcelona in Oct. 1913.

March-April.—M. ANDRÉ ROSTAND writes on the carved and painted altar-piece at Livry (Calvados) with scenes from the Passion. The date 1534 can certainly only refer to one of the many restorations to which it has been subjected, and the work is evidently of the early 15th century, probably French; it agrees in character with the stone retablos of the 13th and 14th centuries once so numerous in French churches. —DRS. P. and R. KAUSCH study the history of the cathedral at Mainz; conclude that the ancient church of S. John was built by Hatto, c. 900, and was the original cathedral. Of the building

of Willgis Bardo, erected 978, some portions still remain; the actual building now existing dates from the early 13th century, but portions of the east end were erected, it is believed, before the nave and the Godehard chapel, i.e. before 1137. The connexion between the choir of Mainz and Italian churches is clear, and Dr. R. Kautsch proves that sculptures in the church of Santa Giulia (Lake of Orta) are identical in style and iconographical motives with those on the east wall at Mainz and may even be by the same hand; they are also closely related to those in the crypt of the cathedral at Modena of c. 1100; the sculptures at Mainz are therefore traceable to the time of Henry IV, who adorned the cathedral at Spire and consequently also that of Mainz. —M. DE FOVILLE concludes his article on the Jacquemart-André museum; numerous interesting reproductions of the paintings are given. —Under "Mélanges", M. DROUOT treats of "Les Pleurants bourguignons de la collection de Schickler", seen at the exhibition organized at the Hotel Sagan by the marquise de Ganay. They bear the stamp of Burgundian or "Sluterian" work and are worthy to rank with the *Pleurants* of Dijon. By a very interesting series of arguments, based on close study and research, M. Drouot shows that they can be certainly identified with the statues missing from the tombs of the Dukes of Burgundy, and two of them he believes can be identified as belonging to the tomb of Philippe-le-Hardi. A new section has been added to the "Chronique", and M. PERATÉ will in future give an account of the latest discoveries in the domain of Christian archaeology; and in this introductory notice he sums up the results obtained since the death of Rossi down to the end of last year. Recent excavations in Africa, which have yielded a surprising harvest, are also touched upon and will shortly be dealt with in detail.

May-June.—M. JERPHANION gives some account of a series of 10th-century paintings in a chapel at Gueurémé in Cappadocia—an excerpt from a book now in the Press entitled "Eglises souterraines de Cappadoce, la Région d'Urgub".—A few of the mediæval and renaissance sculptures of the Camondo collection are reproduced and discussed by M. VITRY. —The bust reliquary of S. Laurence in the church of Ornans (Doubs) in Franche-Comté, made for Cardinal de Granvelle, is discussed by M. MOUGEOT. Ornans was the home of the Perrenot de Granvelle family; the Cardinal returned there between 1564 and 1565, and it was then, in all probability, that he presented the reliquary to the parish church. Cardinal de Granvelle was the patron of the sculptors Leone and Pompeo Leoni and they executed a great number of works for him; this bust vividly recalls their style and technique, and there seems good reason for ascribing it to them. —4th and last article by M. CASIER on Early Art in Flanders at the Ghent Exhibition. The S. Catherine attributed to André Beauneveu, regarded as one of the most admirable works of the 14th century, is said to be in alabaster and not in marble as usually supposed and is reproduced, together with other sculptures of great interest. —Notable in the "Chronique" at the end are the communications from Spain, Italy and Sweden.

LES ARTS. April 1914.—M. COPPIER has an instructive article entitled "A propos des Disciples d'Emmaüs, la collaboration de Lievens et de Rembrandt". Doubts are cast upon the authenticity of this picture in the Jacquemart-André museum. M. Coppier believes it to be an example of the workshop of Rembrandt and Lievens, and the monogram (an R and an L united by a horizontal line) with which this picture and many others ascribed to Rembrandt are signed is a mark of this collaboration. Joris van Vliet, who entered their workshop and became Rembrandt's first pupil in 1628, is also dealt with. The *Arnold Tholinc* in the Jacquemart-André collection is considered one of the finest and most authentic existing Rembrandts, but many others which pass under his name are dethroned, and shown convincingly to be by Lievens. Like the famous *Mill*, on which after cleaning the signature of Hercules Seghers appeared, the *Savant in his Study*, another work generally accepted as a Rembrandt, has been found to contain the signature G. D. F.

May.—MR. SEYMOUR DE RICCI gives an account of the celebrated collection of the Marquis de Biron (a portion of which was dispersed in June at the Galerie Georges Petit, while the remainder, consisting principally of Italian works of the 18th century, will be sold towards the end of the year).

June.—M. CHATRAIRE writes of the tomb of Henri II de Bourbon Condé (d. 1646) in the church of Vallery (Yonne). It was erected by his son, the Grand Condé, and is one of the best works of Gilles Gherin; it was restored in 1854 by Viollet-le-Duc.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

BOSTON, U.S.A., PUBLIC LIBRARY.

Catalogue of books relating to Architecture, Construction and Decoration in the Public Library of the city of Boston, 2nd ed., with an additional section on Town Planning, 1914, broch.

CAPPELLI, Libreria Beltrami, Bologna.

Gatti (Angelo). L'Ultima parola sul concetto architettonico di San Petronio; 408 documenti connessi cronologicamente con note ed una tavola riassuntiva.

For "La Basilica Petroniana", the book to which this is an appendix, see "B. M.", Vol. xiv, p. 353.

CONSTABLE, London.

The Architecture of Humanism, a study in the History of Taste, by Geoffrey Scott. 7s. 6d. net.

DARMSTADT, GROSSHERZOGLICH HESSISCHES LANDESMUSEUM.

Verzeichnis der Gemälde, bearbeit. v. F. Back, 6 Signaturentaf. u. 140 Abbild., 1914.

EUGEN DIEDERICH, Jena.

Vespasiano da Bisticci; Lebensbeschreibungen berühmter Männer des Quattrocento, ausgewählt, übersetzt u. eingeleitet, v. Paul Schubring. Brosch. M 9, gebund. M 11.

Dr. Schubring's translation will doubtless be welcome to Germans, but other non-Italians will find more interest in his short sketch of Bisticci and his too sparse notes.

FISHER UNWIN, London.

Chats on Houshold Curios; by F. W. Burgess; 94 illust. 5s. net.

GAZETTE DES BEAUX-ARTS, 106 Boulevard St. Germain, Paris.

Le Musée Jacquemart-André, par Georges Lafenestre, le comte Paul Durrieu, André Michel et Léon Deshairs (illust.), fr. 10.

La Collection Isaac de Camondo au Musée du Louvre, par Gaston Migeon, Paul Jarnot, Paul Vitry et Carle Dreyfus (illust.), fr. 10.

KAISER FRIEDRICH-MUSEUMS VEREIN, Berlin.

Ausstellung von Werken alter Kunst, aus dem Privatbesitz von Mitgliedern des Kaiser Friedrich-Museums-Vereins, Mai 1914 in der Kgl. Akademie der Künste, Pariser Platz 4; Katalog, mit 25 Tafel. 4^{te} Aufl.

LEE WARNER, London.

Vasari's Lives of the Painters, Sculptors and Architects, translated by G. de Vere; 300 plates, 10 vols.; Vol. vii; per vol. £1 5s. net.

For Vols. i-vi see "B. M.", Vol. xxii, p. 243; xviii, p. 364; xiv, p. 127.

A Mine of Fault, by F. W. Bain, Vol. viii ("The Indian Stories of F. W. Bain" in 10 vols.). Edition limited to 500 sets printed on paper; boards £6 per set; natural-grain parchment £10 net per set.

See review of Vols. i-vii, "B. M.", Vol. xiv, p. 257.

LUND, HUMPHRIES, Bradford.

Guiseley Parish Registers, 1584-1720. £1 1s. net.

Of the utmost use to archivologists, these excellent works scarcely fall within the province of an art periodical. The edition is limited.

OTTO SCHULZE AND CO., 20 South Frederick Street, Edinburgh.

French Engravers of the 18th century; 97 illustrations, with an introduction by Archibald Younger. 3s. 6d.

PICARD, 82 rue Bonaparte, Paris.

Manuel de l'amateur de porcelaines manufactures européennes (France exceptée) suivi du Répertoire alphabétique et systématique de toutes les marques connues, rédigé d'après les notes du marquis de Grollier, et du comte de Chavagnac; par Charles du Grollier; 2 vol. gr. in 8°, fr. 25.

Apparently a very useful work, the first vol. giving the factories with their marks, in alphabetical order according to the countries, and the second an alphabetical and classified list of marks.

REEVES AND TURNER, London.

The New Collector's Handbook of Marks and Monograms on Pottery and Porcelain; ed. by Frederick Litchfield. 6s. 6d. net.

This is the 1912 ed. of Chaffers's book, then recast and greatly enlarged by Mr. Litchfield, assisted by Mr. R. L. Hobson and Dr. Brinckmann, condensed into pocket-form, with some additional marks, and an index for ready reference. Over 5,000 marks are illustrated.

SANSOT, 9 rue de l'Eperon, Paris.

Juan de Valdés Leal, essai sur sa vie et sur son œuvre, illust. de 22 reproductions hors texte, avec un catalogue et une bibliographie, par Paul Lafond. ("Nouvelle Collection artistique.") Fr. 7.50.

SCHROLL, Hegelgasse 17, Vienna.

Burg Kreuzenstein an der Donau, herausgeg. von Alfred Ritter von Walcher, Direktor der Kunstsammlungen des Grafen Wilczek, mit einer historischen Einbegleitung von Johann Ritter von Paukert. Kr. 50.

Nine pages of introduction and 200 good collotype plates of the antiquities of the town, with brief descriptive titles. Mainly a varied and interesting picture-book.

SCHWABACH, Verlag der Weissen Bücher, Leipzig.

Darmstadt, Residenzschloss, Mai-Oktober 1914—Amtlicher Katalog der Jahrhundert-Ausstellung Deutscher Kunst 1650-1800, veranstaltet v. S. K. Heheft Grossherzog Ernst Ludwig v. Hessen u. bei Rhein, Ausgabe B. [84 illust.]

SEEMANN, Hospitalstr. 11^a, Leipzig.

Archiv für Kunstgeschichte, herausgegeben von Detlev Freiherrn von Hadeln, Hermann Voss und Morton Bernath; Jahrg. II, Lief. 1, Tafel. 81-100. [Quarterly, by subscription, M. 36 per ann.]

STAEDELSCHES KUNSTINSTITUT, Frankfurt a. M.

Kurzes Verzeichnis der Gemälde, 1914 [illust.]

VICTORIA AND ALBERT MUSEUM.

Catalogue of Tapestries by A. F. Kendrick [keeper of the Department of Textiles]. 18 illust. 1s.

VROMANT, 3 rue de la Chapelle, Brussels—Paris.

Un Roman vécu il y a vingt-cinq siècles; histoire d'une famille sacerdotale égyptienne aux VII^e et VI^e siècles avant J.-C.; par Pétécis fils d'Essenteu; adaptation de Jean Capart. 3 fr. 50.

A pleasing popular version of Prof. F. Ll. Griffith's English translation of Pétécis's papyrus, now in the John Rylands Library, Manchester.

WM. MARCHANT AND CO., Goupil Gallery, London.

Indian Music, by Shahinda (Begum Fyze-Rahamin), with preface by F. G. Webb [12 illust.], broch.

PERIODICALS.—American Art News, weekly—Apollon (St.

Petersburg), Nr. 5—L'Art Flamand et Hollandais, July—L'Arte, July—Art in America, June—La Bibliofilia, May—Blast, No. 1—Colour, Vol. 1, No. 1—Der Cicerone, 12, 13—Felix Ravenna, 14—Fine Arts Journal (Chicago), May—Fine Arts Trade Journal, June—Gazette des Beaux-Arts, July with Chronique des Arts, Nos. 25, 26—Le Home, June—Illustrated London News, weekly—[Jahrbuch der Kgl. preussischen Kunstsammlungen] Amtliche Berichte, Nr. 10, July—The Kokka, No. 288—Die Kunst, July—Monatshefte für Kunstwissenschaft, July—New York, Bulletin of the Metropolitan Museum of Art, June—Quarterly Review, July—Répertoire d'art et d'archéologie, Fasc. 21—Revue de l'art chrétien, Nos. 3, 4—Revue de l'Art, July, with Bulletin de l'Art, Nos. 630, 631—Starýé Godý, May, June—Zentralblatt für bildende Kunst, Nr. 3.

PAMPHLETS, REPORTS, &c.—Art and Epigram regarding Science

and Medicine in relation to Death (reprint from "Proceedings of the R. Society of Medicine", 1914, Vol. vii, pp. 192, etc.), with an addition on Epigram and Art in relation to the excessive Fear of Death; by F. Parkes Weber (Quaritch); 1s. net—The Boston Counterpart of the Ludovisi Throne, by Richard Norton (reprint from "The Journal of Hellenic Studies", Vol. xxxiv, 1914) [2 illus.]—Note su Francesco Francia; da Aldo Forati (estratt. da "L'Archiginnasio", ann. ix)—A Picture by Alesso Baldovinetti in the Jarves collection in New Haven; by Osvald Sirén—Specimens of Wengers' collection of Pottery at Etruria, Stoke-on-Trent, with historical notes on ceramics and artists of various periods [42 pp. of illustration].

TRADE CATALOGUES, &c.—Jos. Baer & Co., 6 Hochstr., Frank-

furt a. M., F. "Frankfurter Bücherfreund" 12 Jahrg., 1914, neue Folge Nr. 1, M 6 yearly.



EARLY PORTRAIT BY REMBRANDT (M. A. SILVESTRE, GENEVA)

SPECIAL NOTICE

IN face of the present international situation, we must expect that for a time interest in art and the history of art is likely to give place to more violent claims on the attention of the public. We feel it to be none the less of the utmost importance, at such a time, to keep alive those disinterested activities which are the distinguishing mark of civilization. Even though the appeal that art makes is feebler than the more pressing demands of self-preservation, it is more persistent and more enduring. While, therefore, the Directors and

Editors must look forward to a time of stress for the fortunes of *The Burlington Magazine* they have no intention whatever of allowing it to lapse. But in order to husband their resources they may feel it necessary to make certain reductions in the cost of production of the magazine. They hope that their many friends and supporters will acquiesce in the wisdom of this course and will also do what they can by their continued support to keep alive the standard of serious and independent criticism for which we may fairly claim that *The Burlington Magazine* has constantly striven.

A NEWLY DISCOVERED EARLY REMBRANDT

BY A. BREDIUS

THE moment does not yet seem to have come when all that remains of the enormous work of Rembrandt will have been revealed to us. While a certain number of pictures have been attributed wrongly to him, and will be slowly eliminated from his *œuvre*, now and then we may add a quite certain work of his youth to it, for these pictures have hitherto been more or less neglected.

Some time ago M. A. Silvestre, from Geneva, showed me a little picture on panel, of the size of this reproduction, representing the painter's mother. It is undoubtedly a genuine work of

about 1629, recalling another picture of that size in my possession, and well known also by the numerous old copies after it existing.

Only in the Silvestre picture the good old woman looks tired and sleepy. The painting is vigorous, with a certain *impasto*. She is dressed in black, with a greyish headdress. The head, on which the true Rembrandtesque light is concentrated, detaches itself beautifully from the light greyish background.

When Prof. Hauser carefully cleaned the picture, which is in an excellent condition, he discovered on the top, at the right, the well-known early monogram.

THE ANDERSON GIFT TO THE ASHMOLEAN MUSEUM, OXFORD

BY TANCRED BORENIUS

THE collection of paintings in the Ashmolean Museum at Oxford has lately received an accession of considerable importance in six pictures of the early Italian and Spanish schools, formerly in the collection of the late Mr. James Reddie Anderson, and presented to the gallery by his widow. As all these pictures have hitherto remained unmentioned in art literature, it may be hoped that the following brief notes on them will prove of some interest to students. My best thanks are due to the keeper of the fine art department at the Ashmolean Museum, Mr. C. F. Bell, who has kindly had these pictures expressly photographed in order to make it possible to illustrate the present article.

The earliest of the pictures in question, and at the same time one of the most remarkable from the artistic point of view, is a little half-length *Madonna and Child* [PLATE I, A] painted in dark, glowing tones on a delicately tooled gold ground, showing pseudo-inscriptions in fantastic lettering along the

borders and within the nimbi. The picture which was purchased by Mr. Anderson at Perugia¹ was formerly held to be a work of the Florentine school, while it is now officially put down as being more probably by some Siennese master of the early trecento. The determination of the school to which this picture belongs offers, as a matter of fact, some difficulty. It has undoubtedly much that recalls the style of the Lorenzetti, while its points of contact with the works of such a Florentine master as Bernardo Daddi cannot either be disregarded. Personally I should feel inclined to think that the picture shows an amplitude of design and solidity in the rendering of form which rather point to a Florentine origin. The picture has been somewhat injured by the flaking off of the colour, but is otherwise in good condition.

Far less satisfactory is the state of preservation of a later example of the Florentine school, *Nathan reproving David* [PLATE I, B] which has suffered

¹ See *The Report of the Visitors of the Ashmolean Museum for 1913*, p. 13.

The Anderson Gift to the Ashmolean Museum, Oxford

terribly by flaying and scraping. The composition is simple and effective, with a piece of naïve literalism in the introduction of the sheep, and shows, like the drawing of the figures, that the artist belongs to the following of Masolino, although it seems scarcely possible to connect the name of a definite artist with the picture.

The Sienese school of the Quattrocento is represented by a very fascinating little picture of which the author can be named without hesitation; *The Baptism of Christ* by Giovanni di Paolo [PLATE I, C]. In the gracefully grotesque quality of line, the beautiful spacing, the piquant facial types, and the absolutely unhackneyed and highly attractive scheme of colour the characteristics of Giovanni di Paolo's art are seen beyond the possibility of mistake. The picture, which was purchased by Mr. Anderson at Siena in 1875, measures 23½ by 34 cm., and is obviously a fragment of some predella. Whether any of its companion pieces still exist I have been unable to ascertain. By this picture, in addition to the beautiful little *Crucifixion* at Christ Church, Giovanni di Paolo may be said to be remarkably well represented in the Oxford collections.

The authorship of the only remaining Italian picture of the Anderson gift [PLATE II, D] is again somewhat puzzling. The subject of the picture—which was once in the Lochis collection at Bergamo—is a comparatively rare one, namely, *A Rest on the Journey to Bethlehem*: the Virgin and S. Joseph eating a meal at the foot of a hillock overgrown with trees, among which an angel appears, pointing out a palm-tree to the travellers. In the middle distance, to the right, is represented the Flight into Egypt. The homely character of the principal scene is curiously akin

to such a picture by Previtali as the *Rest on the Flight into Egypt* in the collection of Sir Henry Howorth (shown at the early Venetian exhibition at the Burlington Fine Arts Club in 1912), and there is also undoubtedly something Bellinesque in the drawing of the hands. At the same time it would be idle to deny that the bulk of peculiarities of style—such as the scheme of colour and the technique, the facial types and the design of drapery—point in the direction of the Ferrarese school of the early 16th century and more particularly in the direction of the Dossi; the picture stands especially near to a *Flight into Egypt* in the collection of Dr. Fritz von Harck at Seussnitz in Saxony [PLATE II, E], which Mme. Mendelsohn in her recent book on the Dossi classes as one of the earliest works of Battista Dosso.² Even in Dr. von Harck's picture Battista shows, however, a pictorial freedom and boldness of style which is far in excess of anything that may be seen in the Oxford picture, and I confess I find it difficult to decide whether the latter shows us Battista Dosso in a phase preceding that to which the *Flight into Egypt* belongs, or else reveals a different artistic personality in the neighbourhood of the Dossi.

In addition to these examples of the Italian school, the Anderson gift also comprises two early Spanish pictures of remarkable quality. One is a *Christ before Pilate*, an interesting work of the Catalan school of the early 15th century, exhibiting a strange but very beautiful harmony of dull glowing colours, and the other a tondo of the *Virgin and Child* painted towards the end of the 15th century in close imitation of the models offered by Flemish painting.

² H. Mendelsohn, *Das Werk der Dossi* (Munich, 1914), p. 134 sq.

THE LEGEND OF S. ELOY AND S. GODEBERTA, BY PETRUS CHRISTUS

BY H. CLIFFORD SMITH



NE of the outstanding pictures in the collection of the late Baron Albert von Oppenheim of Cologne is the painting known as *The Legend of S. Eloy and S. Godeberta*, signed by Petrus Christus of Bruges, and dated 1449. The panel, which is in an admirable state of preservation, measures 3 ft. 2½ in. by 2 ft. 9½ in., and is unquestionably one of the most important works of this rare Flemish master. Though painted by an artist who was apparently unaccustomed to execute figures on so large a scale, the picture is one not only of great beauty, but of unique value, owing to the peculiar richness, quality and variety of its artistic details.

It has been many times described. Its entry in

the catalogue of the proposed sale of the collection¹ is accompanied by a bibliography of more than two dozen works. But the three important accounts by Schnütgen in "*Zeitschrift für christliche Kunst*", XI, p. 130, Friedländer in "*Meisterwerke der niederländischen Malerei des xv u. xvi Jahrhunderts*", p. 4, and especially W. H. James Weale in "*Peintres Brugeois: les Christus, c. 1412-1530*" (Bruges, 1909), pp. 13-15, are omitted. This last contains the most complete description yet published, and has been of the greatest service for the present article; and it is hoped that the attempt here made to discuss exhaustively certain of those more obscure points which have been

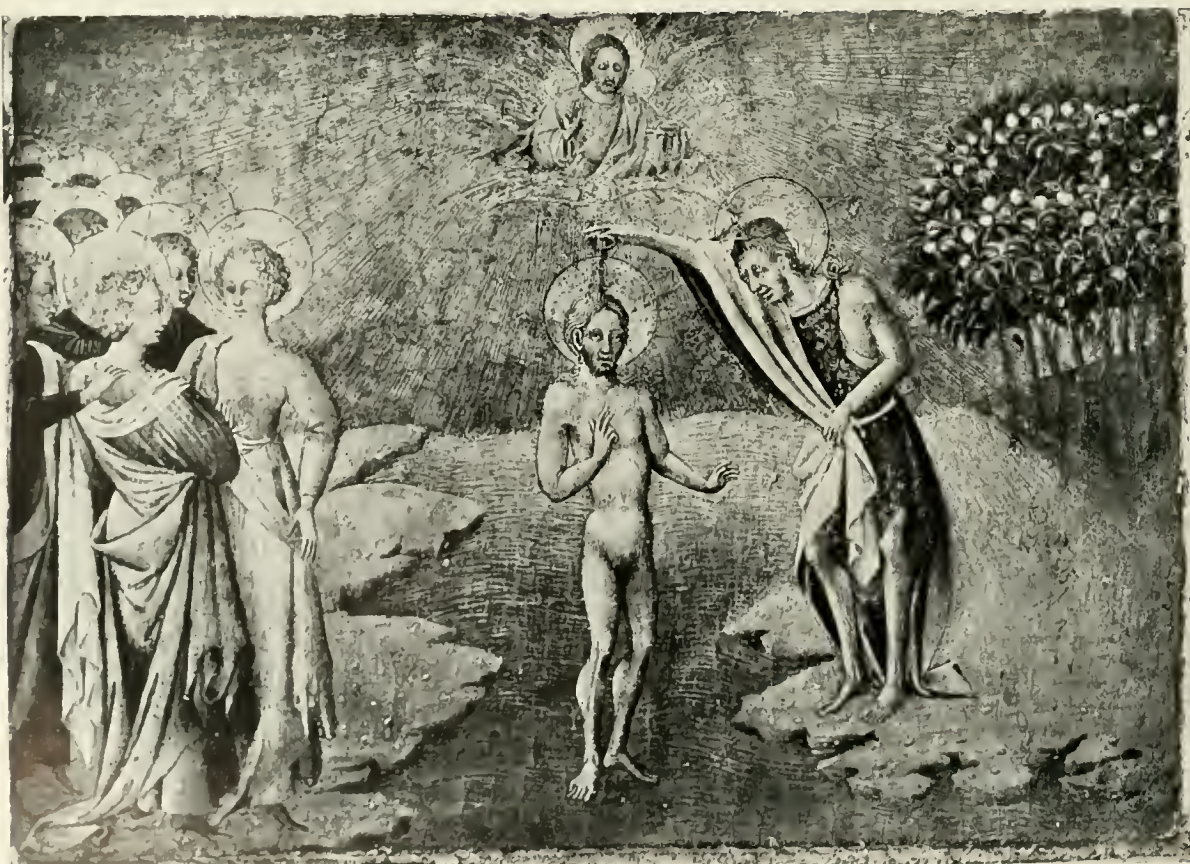
¹ See *Burlington Magazine*, Vol. xxv, p. 318.



A



B



C

C



THE ANDERSON GIFT TO THE ASHMOLEAN MUSEUM
PLATE II.

"The Legend of S. Eloy and S. Godeberta", by Petrus Christus

ignored by, or have puzzled, previous writers may be counted as a slight contribution towards our artistic knowledge of the period, and may offer some suggestions for the further elucidation of the picture.

The painting was purchased by Baron von Oppenheim many years ago from Monsieur de Sybel d'Elberfeld of Brussels. Nothing further is definitely known of its history. It is said to have belonged to the Corporation of Goldsmiths of Antwerp, and to have been painted for them. The goldsmith seated in his workshop is generally believed to represent S. Eligius or Eloy, the patron saint of goldsmiths. The halo, if contemporary with the picture, would certainly mark him out as such. It is further held that the youthful couple are Dagobert, king of France, and S. Godeberta. According to the episode in her life, which is presumably that here represented, the king sought to espouse the virgin saint, and requested the goldsmith to provide a ring; but the latter, so the legend runs, instead of producing an engagement ring, slipped on her finger a ruby mystically espousing her to Christ. This is the generally accepted interpretation of the picture, and we are justified in retaining it.

At the date of the production of this picture the court of the dukes of Burgundy was the richest and most luxurious and attained to the artistic supremacy of northern Europe. The reigning duke, Philip the Good (1419-1467), a prince of great power and wealth, was a munificent patron of the goldsmiths of the Low Countries, and the number of the precious objects in his possession may be judged by the contents of his treasury, the inventories of which have been published by Laborde in his "*Ducs de Bourgogne*", Pt. 2, Vol. II. The special love of goldsmiths' work and consequent taste and skill acquired by the jewellers and goldsmiths of the day was shared by the painters. With a high degree of finish and brilliancy they introduced into their pictures faithful representations of all the rich objects then in use. That strangely interesting series of interiors subsequently produced by Marinus van Roymerswael, Quentin Matsys, and others, an example of which is also in the Oppenheim collection, representing money changers or bankers busily engaged in counting up and weighing coins scattered before them, often contain specimens of goldsmiths' work and jewellery. But in none of these or similar works is so complete a scene presented as in this picture, which shows the interior of a Flemish goldsmith's workshop of the middle of the 15th century with all its glittering contents depicted in the minutest manner.

The goldsmith himself, whose figure may be the portrait of some well known goldsmith of the day, is viewed from the street across the counter behind which he is seen seated. He is clothed in an ample

red robe with a narrow border of grey fur on the collar and sleeves, with a simple claret-coloured cap, and his head is surrounded by a nimbus. His left hand holds a pair of goldsmith's scales, delicately drawn, with a weight in one pan and a ring set with a ruby in the other. On the counter, between the finger and thumb of his right hand, is what has hitherto been regarded as a ring, but is, in reality, a small weight from a nest-of-weights.

To the right, a little behind, stands a youthful suitor, his left hand resting on the hilt of his sword, his right arm behind his *fiancée*, whom he is leading towards the goldsmith. The man is clothed in a shirt of fine linen and a purple robe bordered with brown fur. Round his neck is a curb gold chain of alternate plain and corded links, from which hangs a jewel formed of two lion affrontés—the badge of the dukes of Gelders. Pinned to the front of his large black chaperon is a brooch or enseigne set with a ruby surrounded by four pearls and having a pendent drop.

The woman's left hand is held out, evidently to receive the engagement ring which the goldsmith is occupied in weighing. She is clothed in a full gown, the front and the long sleeves bordered with red. It is of black and gold brocade, having a pattern of wide bands with stems running down the middle and breaking out into lobes. A fine example of red velvet brocade of identical pattern woven in cut silk and silver-gilt thread is exhibited in the Victoria and Albert Museum,² where it is described as Florentine of the second half of the 15th century. The stuff shown in the picture is probably the earliest known representation of brocaded velvet of this design, and the noble lady here figured is evidently dressed for the occasion in the newest fashioned gown of a pattern just introduced from Italy. It is laced across the breast, and partly discloses a white stomacher, the lower part of the neck being covered with a vest of transparent cambric. The waist is encircled by a broad band of black silk. Her headdress consists of a horned *escoffion* of embroidered gold sewn with small pearls, covered in turn with a large white two-peaked veil.

On the counter in front of the woman is a striped reddish-brown belt. Beside the scales is a set of weights fitting into each other like a nest of boxes. The lid of the box is open. Two of the small weights lie by it, the goldsmith, as already said, holds another, and two flat fractional weights lie between the pans of the scales.

To the right, in front, are three interesting groups of coins. The first group consists of a pile of gold pieces; the top piece, with the reverse side uppermost, has a quartered shield charged upon a floreated cross; and resting against the pile is a single coin showing the obverse with a mounted knight brandishing a sword. The second group

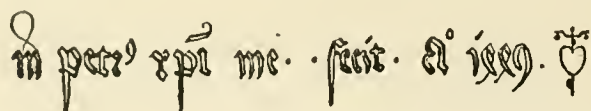
² No. 81-1892. Shown on the east wall of gallery 122.

"The Legend of S. Eloy and S. Godeberta", by Petrus Christus

is composed of five overlapping gold coins, the top, second, and fourth showing a latin cross between a fleur-de-lys and a leopard; the third shows the bases of two shields. The third group has three silver coins, the top piece showing an orb within a panel of three arches and three points.

Mr. Weale, in the work already referred to, suggests the possibility that the examination of the picture by an expert numismatist might result in the identification of the different pieces. I have accordingly consulted Mr. G. F. Hill, of the British Museum, whose numismatic expertise has assisted me towards certain conclusions as to the coin problem, which are, I feel, as correct as the ambiguities in their monetary representations permit. The coins in the first group are apparently the gold ducats or "riders" of Philip the Good, Duke of Burgundy (1419-1467): the bends of Burgundy ancient being clearly discernible in the quarters 2-3 of the shield on the reversed coin. The exergue upon the obverse of that standing upright is a word of four letters (? FLAD), found in this space upon the "riders" of Duke Philip the Good. The second group represents the Anglo-Gallic gold "angels" struck by Henry VI, king of England (1422-1461) for his French dominions, but which circulated all over the continent. The third group are probably florins of Deventer.

On the extreme right of the ledge or counter, against the side of the window, is placed a convex mirror in a metal frame, in which are reflected two men walking outside in a street lined with gabled houses; one of the pedestrians is clothed in red, with a black chaperon, the other, with a tight-fitting cap, holds a falcon on his left wrist. At the back of the picture is a window with wooden shutters opening inwards. Below in front is the inscription:—



The lettering of the date is here worthy of attention as one of the examples of the early use of Arabic numerals in Europe.

The next portion of the picture which merits the closest attention is the choice collection of objects that forms the craftsman's stock-in-trade, exhibited upon the shelves of a stall covered with white linen against the wall beside the goldsmith. In examining a collection of goldsmiths' work such as that depicted here, it is necessary to bear in mind that all precious objects of the kind served in early times the double purpose of a *decus et tutamen*—an ornament and protection, being employed not only for use and adornment, but also as a charm or amulet, to bring good luck to or avert danger from their possessor. It is difficult in the present day to appreciate the wholesale fear of

poison which existed up to quite modern times. This fear was so general and pressing that no one of any position dared to eat and drink without a previous assurance that what was set before him did not contain some poisonous substance. The preventatives, termed "proofs" or "touching-pieces" (*essais, esprenves, or tanches*), employed for the purpose of neutralizing poison or testing its presence, included a number of precious stones and a variety of other natural or strange objects, such as the tusk of the narwhal, which was held to be the horn of the unicorn, or the so-called "tongue-stones" or *glossopetrae*, which passed as serpents' tongues. Such objects were either fashioned into vessels which, as in the case of crystal, would become cloudy in the presence of poison; or else, like *glossopetrae*, were placed in contact with food or dipped into liquids, when they were supposed to sweat or change colour.

In front, on the lower part of the stall, is a box with an assortment of rings ranged along three rolls of parchment. Several are mounted with a variety of precious stones; one is evidently an armorial signet. In the Royal Gallery at Vienna is a portrait, ascribed to Gerard David, of a goldsmith who holds a similar roll of parchment on which are four mounted rings.

Next to the ring-box lies an open packet containing precious stones, large pearls, a *glossopetra*, and a pointed agate (?). Close by is an open bag of seed pearls. A pair of *glossopetrae* mounted in gold can be seen higher up suspended by a chain pinned to the back of the stall. These "tongue-stones", of constant occurrence in mediæval inventories, are in reality nothing more than fossilized sharks' teeth, and until the 17th century they passed universally as serpents' tongues.³ The *glossopetrae* in the picture are drawn, obviously from nature, with great care, and it is interesting to record that Dr. Woodward, of the Natural History Museum, South Kensington, to whom I referred them, easily singled out from among many hundreds of fossilized sharks' teeth a species (*Carcharodon Angustidens*), found in the black crag of Boom, near Antwerp, which corresponded exactly with them.

Behind, resting against the back, is a branch of pale red coral. Coral has always been popular as a charm. The Romans tied little branches of it round their children's necks to ward off the evil eye, and the Infant Saviour in many an early Italian picture is depicted wearing a piece in a similar manner. Coral is the only amulet provided by nature that retains its ancient reputation in our own day in the form of the bauble hung with bells with which infants are aided in cutting their teeth. The piece of coral here figured was probably intended, however, not as a personal

³ Doublet (G.), *La Corne de Serpent des Comtes de Foix* (*Bulletin de la Société Ariégeoise*, Vol. x, p. 321).



"LEGEND OF ST. ELOY AND ST. GODEBERTA"; BY PETRUS CHRISTUS OF BRUGES, DATED 1449

A PICTURE IN THE COLLECTION OF BARON ALBERT VON OPPENHEIM

"The Legend of S. Eloy and S. Godeberta", by Petrus Christus

ornament, but to be employed in conjunction with the "serpents' tongues". These in the inventories are termed "langues de serpents", "langues serpentine" or simply "langues". Every person of importance was provided with these "tongues", and an elaborate piece of goldsmith's work, which occupied a place of honour on the dining-tables of princes and nobles, was constructed to carry them. *Espreuves* of this kind occur frequently in the inventories under the term of "languiers" ("tongue-pieces"), and are described as made in the form of a tree, generally fashioned from a branch of coral and encrusted with precious stones, to which are attached or suspended a number of "tongues". There are here, therefore, not only in the coral and "tongues", but in the pearls and precious stones, all the materials for a "tongue-piece".

Behind the box of rings at the nearest end of the shelf is a cylindrical reliquary in rock crystal with an onion-shaped dome of repoussé gold with twisted gadrooning, the finial, formed of a cluster of rubies and amethysts, being surmounted by a delicately worked representation of a pelican in her piety.

Next to the branch of coral and also resting against the back of the stall is an oblong piece of stone of porphyry-red colour and a similar piece of rock crystal. I confess that I am at a loss to explain the exact purpose of these two. The stone may have been intended as a touch-stone for gold, and the crystal to test the hardness of precious stones. At the further end, half hidden by a curtain, is a mounted cocoa-nut cup. Like other natural objects, the cocoa-nut was looked on with superstitious awe, and counted as an antidote to poison. It often occurs in the inventories. As early as 1259 a bishop of Durham bequeathed his "cyphum de nuce Indye", and in 1380 is mentioned "unus gobeletus de nuce nigra circumdatus de argento deaurato".

Fixed against an oblong piece of dark cloth on the wall behind are three gold jewels—a pendant and two brooches mounted with pearls and precious stones. The museums have scarcely an example with which these may be compared: the finest among the few jewels of this period that have survived to the present day being those in the treasury of the Collegiate Church of Essen in

Rhenish Prussia.⁴ Suspended from a pin close by is the pair of *glossopetrae* referred to.

From the front of a narrow shelf above hangs a string of red, amber, and pale blue rosary beads, and in the middle a girdle-end of brown leather with buckle and mount of gilded metal. This girdle-end, which all previous writers have described as a purse or bag, is of the same width as the brownish belt which lies on the counter in front of the woman. Upon the shelf stand two tall flagons of silver parcel gilt, their plinths engraved with black-letter inscriptions; a covered cup on feet formed of crouching lions and with elaborately jewelled finial; and at the further end, half hidden by the curtain, a mounted crystal vessel.

The only question that now remains is to endeavour to identify the youthful suitor and his *fiancée*, evidently portraits of nobles of the day. The man wears, as stated, as a pendant to his neck-chain a badge which can be none other than that of the contemporary dukes of Gelders. Petrus Christus, who was a native of Baerle, near Tilburg in Brabant, is known to have settled in 1444 at Bruges, where he resided until his death in 1472. Hence the picture was presumably painted in Bruges, where this nobleman of the court of the duke of Gelders may have been staying with his betrothed. But there is the possibility that Christus visited Arnhem, the capital of the duchy, for the express purpose of painting a portrait group commemorating the betrothal. This, at least, is certain, that the portrait of the nobleman cannot be that of Duke Arnold himself; for this prince, who married in 1430, at the age of twenty-one, Catherine, daughter of Adolf, duke of Cleves, would in 1449 have been forty years of age, while the youth in the picture can scarcely be more than twenty-five. Neither could the portrait represent his son and successor, Adolf, who was not born till 1438, married in 1463, and would, at the date when the picture was painted, be aged only eleven. Though the identity of the persons remains unsolved, the connexion of this portrait group with the dukes of Gelders is a fact, unnoticed by previous writers, which may perhaps be of service to future art historians.

⁴ Humann (G.), *Die Kunstwerke der Münster-Kirche zu Essen*, Pl. 62. See also Clifford Smith (H.), *Jewellery*, p. 143.

NOTES ON ITALIAN MEDALS—XVIII*

BY G. F. HILL

GIOVANNI ZACCHI AND THE BOLOGNESE SCHOOL



HE chief name in Bolognese art at the end of the 15th and the beginning of the 16th century is, of course, Francesco Francia. He dominated the medallic art, as well as others of

greater importance, and that although only two medals—representing Ulisse Musotti and Tommaso Ruggieri—can with any show of reason be attributed to him. Those of Bernardo Rossi and Francesco Alidosi, as M. de Foville has recently remarked,¹ are as utterly unlike the others as they are like each other; they must be by the same

* For earlier articles see Vol. XXIV, Jan. 1914, p. 211 (where will be found references to its predecessors), and Vol. XXV, July 1914, p. 221.

¹ *Bulletin de l'Art ancien et moderne*, 14 févr., 1914, p. 55.

Notes on Italian Medals

hand, and, since the medal of Rossi is later than 1519, they must both be denied to Francia, who died in 1517. The change in style in these medals from the sculpturesque quality which was characteristic of Sperandio, Francia's predecessor as chief medallist in Bologna, is remarkable; we have passed at once from the rude vigour of the quattrocento to an academic, 16th-century grace, in which not sculpture, but painting, is seen to be the dominant influence. The process continues, and the Bolognese medal of the 16th century comes to its highest development under Giovanni Zacchi. His portraits, and others which may be more or less directly connected with him, as shown in PLATES I and II, are just the sort which would be made by a man brought up, for instance, among the seated half-lengths of the Venetian school of the early 16th century.

He was born at Bologna in 1515, and, so far as we know, first appears as a medallist about 1536, when he cast the medal of the Doge Andrea Gritti [PLATE I, A]. As Fabriczy has said, the Fortune of the reverse foreshadows the generalized forms and the artificial grace of the later Bolognese Academy; but the portrait is full of character and worthy to be classed, although its style is softer, with the medallist portraits of the quattrocento. The medal is signed IO. ZACCHIVS. F. Other specimens of his signed work are given in the same plate in the medals of Fantino Cornaro of the branch of Cornaro Piscopia [PLATE I, C], signed IO. ZACCHI. F. and of Onofrio Bartolini de' Medici [PLATE I, B]. The latter is signed merely IO. F.; indeed, the signature had escaped attention altogether until it was pointed out in these pages.² It is an insignificant little piece, though the portrait is well characterized. There are two other medals, similarly signed, of the Bolognese Giambattista Malvezzi, and of Guido Ascanio Sforza. Since Zacchi worked for the Farnese down to 1555 or later, it is possible that he may have made some of the medals of Paul III; if so, they remain to be identified, as do the medals of noble Roman ladies which he was making for Cardinal Farnese, when he is last heard of in 1555.

But the forms given above are not the only ones which he affects in his signature. On one medal, at any rate, it occurs in a form which might be taken for a Greek Φ , but which is a monogram of IO. In a previous article of this series, Mr. Max Rosenheim showed that the signature of Giovanni Falier, on a medal of Andrea Gritti in his pre-ducal days, was disguised as Φ F; so that there is pre-

cedent for this explanation of the Φ on the medal of Girolamo Veralli [PLATE II, E]. On the specimen illustrated a hole has been pierced obliterating the right-hand loop of the Φ , which is to be seen at the base of the palm tree on the reverse. Even apart from the signature, the medal shows so strong a resemblance to Zacchi's otherwise accredited work, that I think we need not hesitate about the attribution. Particularly noteworthy is the treatment of the scaly neck of the dragon at the foot of the tree, which should be compared with the three-headed serpent that twines round the globe on which Gritti's Fortune is poised. Note, too, the stops and spacing of the legends on the two reverses, and the treatment of the beards of the two men.

If this medal of Veralli is to be given to Zacchi, it seems to carry with it another, representing the Cardinal Giovanni Maria del Monte Sansavino, afterwards Julius III [PLATE II, F]. On this medal the resemblance of the future Pope to Veralli is so extraordinarily close that it was some time before I convinced myself that one of the two medals had not been "faked" out of the other. But they are both perfectly sound. Where every detail corresponds so minutely as here, we must, I think, assume that community of authorship which is not necessarily proved by mere resemblance in features. It may be noted that the lettering of the unsigned medal is quite in the style of that of Gritti; and the use of two fig-leaves on a stalk as a stop may also be noted as a point in common. The reverse, with Prudence seizing Occasion by the forelock, shows, at any rate, in the modelling of the nude no unlikeness to the figure of Fortune on Gritti's medal. The absence of any inscription suggests that the design had been made originally for a slightly larger piece; at present there is only room for a very few letters.

Yet another medal which I would assign to Zacchi is that of Fabio Mignanelli, bishop of Lucera [PLATE I, D]. Observe that on this, as on the two medals just discussed, the bust is treated so as to show just the lower edge of the cape. The rendering of the hair, allowing for difference in the originals, is similar; and the serpent on the reverse should be compared with the various reptiles or monsters on the other medals. In the inscription, it is true, we find a use of abbreviation-marks to which the other medals afford no parallel, though the same ligatured NE occurs on the medal of Gritti.

Lest any critic should object that the resemblances which I have pointed out are merely such as are bound to occur in a school, and not marks

² *Burlington Magazine*, March 1907, p. 387.

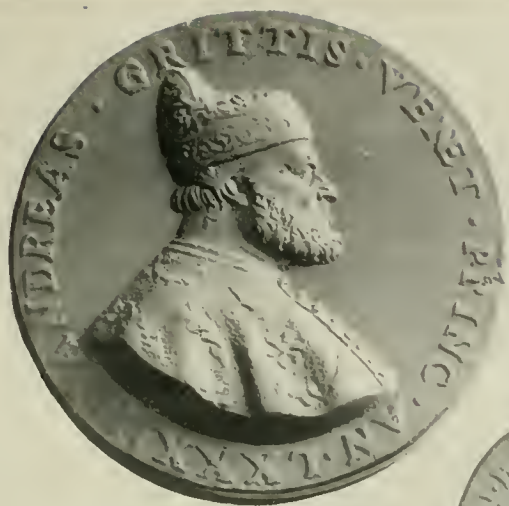
DESCRIPTION OF PLATE I OPPOSITE

- (A) Andrea Gritti, signed by Zacchi. Collection of Mr. Maurice Rosenheim.
(B) Onofrio Bartolini de' Medici, signed by Zacchi. British Museum.

- (C) Fantino Cornaro, signed by Zacchi. Collection of Mr. Maurice Rosenheim.
(D) Fabio Mignanelli, attributed to Zacchi. Collection of Mr. Maurice Rosenheim.

B

A



A



C



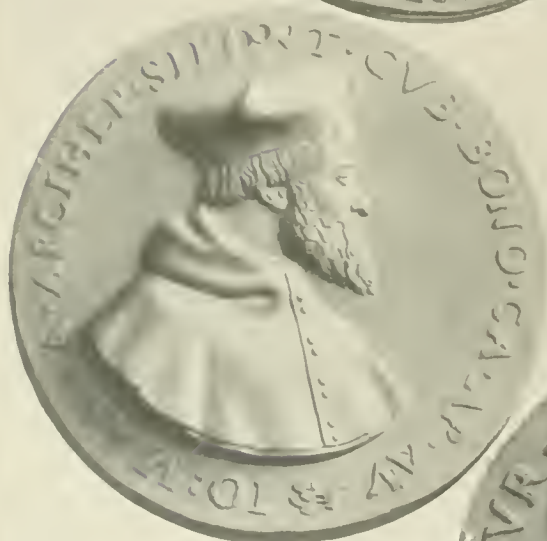
C

D



D

B



of an individual artist, I illustrate on PLATE II, G, H two medals which will show at once how differently another artist of the same school rendered similar subjects. The two medals, which are clearly by the same hand, represent the same Giovanni Maria del Monte Sansavino and Lorenzo Campeggi. The former (H) is unfortunately in a wretched condition: but the Berlin specimen is no better than our own, and the Paris Cabinet has none; so that we must be content with this bad and battered cast. Even so, its affinity to the medal of Campeggi, and the difference of both from the medals in Zacchi's manner, are perfectly clear. The handling of the hair and beard is especially characteristic: but there is also a tendency to exaggerate the relief of the lower part of the bust.

It would doubtless be possible to find in other collections medals which belong to these two groups; for the present, my sources are exhausted. I will only note that one of the medals of Antonio Pucci, to judge from the engraving in the Museum Mazzuchellianum, may well be by Zacchi³ or by the artist of the two other medals last mentioned. As regards the interpretation of the reverses of Fantino Cornaro, Veralli and Mignanelli, I must confess myself quite in the dark. I must not, however, leave the subject without stating how far the chronological evidence squares with the attribution suggested.

Of the three persons concerned, Girolamo Veralli was born in 1500, and acted as papal nuncio at

³ Armand II, 152, 8; *Mus. Mazz.* I, XLIX, 6. The medal must date between 1531 (when Pucci became a cardinal) and 1544 (when he died).

DESCRIPTION OF PLATE II OPPOSITE

(E) Girolamo Veralli, signed Φ. British Museum.

(F) Giov. Maria del Monte Sansavino, attributed to Zacchi. Berlin Museum.

Venice in 1536. This is the office mentioned on his medal, where he is called *Dominii Venetiarum Propontifex*. This medal is therefore contemporary with Zacchi's portrait of the doge. Veralli held the sees of Bertinoro 1540-41, Caserta 1541-44, and Rossano 1544-51, was promoted Cardinal in 1549, and died in 1555.

Giovanni Maria del Monte Sansavino, born in 1487, held the archbishopric of Siponto from 1512 to 1544. This dignity, together with his governorship of Bologna and his office of uditore of the Papal Camera, is mentioned on his medal. He went to Bologna as vice-legat in 1534, and left it in 1537. The medal therefore belongs to that brief period, and as his cardinalate, to which he was elevated by Paul III in 1536, is not mentioned, it is presumably not later than that year,⁴ in which Zacchi seems to have been so active. It is worthy of notice that Zacchi's medal of Guido Ascanio Sforza must belong to about the same time, for that cardinal was legat of Bologna from 1536 to 1540, and this office is mentioned on his medal.

Fabio Mignanelli, born in 1496, became bishop of Lucera in 1540 and vice-legat of Bologna in 1541. He held this office only for a year, so that the medal which mentions it must belong to 1541-2.

Thus all the chronological data harmonize most satisfactorily with the attribution of the medals to Giovanni Zacchi during the period of his greatest activity at Bologna.

⁴ For the same reason it cannot belong to his second period of office as legat at Bologna, 1548-1550.

(G) Lorenzo Campeggi. British Museum.

(H) Giov. Maria del Monte Sansavino. British Museum.

THE SEED OF GOTHIC ART BY SIR MARTIN CONWAY

MONSIEUR A. MARIGNAN is that rare person, a French student of art history, who, as he himself relates, has been educated in Germany at the universities of Halle, Berlin, and Bonn. He has come to the conclusion that all German authorities are hopelessly mistaken as to the true course of the history of the arts in their own country during the early mediæval period; and he is endeavouring to set them right in a series of monographs published by the well-known house of Heitz (formerly Heitz & Mündel), and forming part of their extensive and very useful series of "Studien zur Deutschen Kunstgeschichte".¹

¹ Heft 125, *Etude sur le manuscrit de l'Hortus deliciarum*. Heft 162, *Etudes sur l'histoire de l'art allemand; quelques manuscrits attribués au X et XI siècles; la porte en bois de*

M. Marignan's contention is practically summed up in this astounding assertion:—

Nous pouvons affirmer qu'elle (l'Allemagne) ne possède aucun monument religieux du XI^e, ni même de la première moitié du XII^e siècle.

The gate-house at Lorsch and the cathedral at Aachen are not Carolingian. The bronze column and door ascribed to Bernward at Hildesheim are late 12th-century work, and so forth. We might contentedly leave a broad attack of this kind to be handled as it deserves by German writers, were it not that M. Marignan's point of view is an instance of a common error.

For him, as for so many other art-historians, the

Saint-Marie de Cologne. Heft 169, *Les fresques des églises de Reichenau: Les bronzes de la cathédrale de Hildesheim*, par A. Marignan. Strassburg (Heitz), Heft 125, 350 M; 162, 6 M; 169, 8 M.

The Seed of Gothic Art

history of art after the fall of the Roman Empire is the tale of a continual succession of ups and downs, of sporadic developments followed by rapid declines, of false starts first in one direction, then in another, till at last France took the matter in hand and invented Gothic. Then all the western world followed her lead, and civilization and art began to go ahead. That German artists should ever have led the way seems incredible to our author. It is easy to see, reading between the lines, that the foundation of his faith is the fact that ribbed stone vaulting (the invention of which admittedly gave rise to what we call Gothic architecture) was a French invention. He does not seem to suspect that this has been called in question; has, indeed, been conclusively disproved. Mr. A. K. Porter, in his important little monograph of twenty-nine pages entitled "*The Construction of Lombard and Gothic Vaults*" (Yale University Press), has shown that the rib vault was employed in Lombardy about eighty years before it was borrowed by France. With that simple little fact over goes M. Marignan's house of cards, for if in the 11th century Lombardy, not France, invented the principle from which Gothic architecture grew, why should France be ahead of all Europe in all the other arts in that same century? But the root of all the mischief lies a great deal deeper, and will best be understood if we approach the subject from a different direction altogether.

That learned archæologist, Professor Götze of Berlin, has recently announced (in the "*Amtliche Berichte*") the existence in the south of Russia, about the 3rd century A.D., of a style of art-work in the precious metals which he has named "*the Bosporan style*" after the locality whence representative examples of it have come. In Mr. Minns's lately published and profusely illustrated comprehensive work, "*Scythians and Greeks*", examples of the kind may be found—a brooch, for instance (his fig. 117). This style arose out of a mixture of Greek, Persian, and Scythian traditions, and was presently handed on to the Goths, at that time settled upon lands north of the Black Sea. The characteristic feature of all this jewellery is the inlaying or inseting of brightly coloured stones or enamels in gold. It was a trick known in Afghanistan already in the 2nd century A.D., as the Jalalabad reliquary in the British Museum proves. Another way they had of setting stones was to fasten them down with a ribbon or frame of gold, plain or decorated. This ribbon of gold was sometimes set up edgewise round the stone, holding it as in a kind of little box; sometimes it was fixed sloping against the edge of the stone, and then, if pressed hard against it all round with a pointed metal tool, the gold ribbon became marked with a groove, or bend, parallel to the outline of the stone. Later on the groove became a

very prominent feature, and a good deal that is interesting might be written about "groove-mounted stones"—but that must be on some other occasion. I can only here incidentally mention that this way of mounting stones was adopted by Byzantine goldsmiths, and used by them habitually for over seven hundred years, along with several other "*Bosporan*" traditions.

Now, as I have said, the Goths in their south Russian days adopted the Bosporan style of work in precious metals, and they not only passed it on to their fellow barbarians, but in the time of the barbarian invasions they carried this new artistic convention all over Europe, and it was the source of the stream of new life wherewith the old dead arts of the Roman and Greek worlds were to be revived and almost recreated. If the historical student, instead of fixing his attention on the dying arts of Rome, and watching the series of ineffectual attempts made at one time and another to bring them into life again, will attend to this little trickle of barbarian art, starting away off there not far from the Crimea; if he will track its course over Europe and down the centuries, he will find it to be the real life-giving source of mediæval European art. He will see it develop on its own account and he will also see it annexing contributions alike from the arts of the past and the arts of other barbarian folk, and he will ultimately discover that what has by a mere accident been called Gothic art is in actual fact and at long last the offspring of those dimly perceived Goths who in the 3rd and 4th centuries of the Christian era sowed the seed which a thousand years later blossomed in surpassing glory in the choir of Beauvais, the nave of Amiens, the clocher of Chartres, the portals of Reims, and the lantern of S. Denis.

Of course, in the short space at my disposal it will not be possible to do more than indicate in briefest outline the main course of this development. The barbarians were no great handicraftsmen themselves, and it is probable that their best work was done to their order by artisans from Roman lands. But just as the Scythians of the 4th century B.C. imposed their taste upon the Greek goldsmiths who worked for them, so it was with the various branches of German invaders of western Europe. In the 5th century their brooches and other ornaments were in the main simple, and contained many features of Roman tradition. By the 6th century the new style has taken definite shape, and works in it, whether made for Jutes in Kent, Franks on the Rhine, Ostrogoths in Italy, or Visigoths in the south of France, are all definitely the expression of one common taste, which was not that of the peoples of the old Roman world, but of the newcomers who had emerged from the German forests.

Dr. Haupt has pointed out that though we have no remains of the architecture of these people in their forest homes, and but few descriptions of

it, yet we do know that they employed much intricately carved and brightly painted decoration in the wood of which all their principal domestic buildings were fashioned. It is not doubtful that the style of this carved decoration would be similar to that of those smaller objects of personal use which have come down to us; and we can confirm this conclusion by two considerations. First in Norway, where elaborate wooden architecture continued down through the middle ages, specimens of which still exist, we find that the carved decoration preserved the traditions of design so fully illustrated at an early date in the brooches and other decorative metal objects found in such numbers in Scandinavian pagan cemeteries. Secondly, in the north of Italy, and likewise in Spain, where the Lombards and the Visigoths respectively were compelled to use stone instead of the wood to which they had been previously accustomed in their older homes, the decoration of their earliest still surviving stone buildings is a mere translation into stone of forms and patterns that bear the obvious impress of a wooden tradition. In proof of this statement I will cite only one instance, the decorative sculpture of Cividale, the altar-front of Ratchis, which is about as barbarous a production as can well be conceived. It must be thought of not as a mere pattern in light and shade, but as originally a blazing intricacy of colours. Not only was it painted all over and enlivened with various glittering inlays of coloured glass, but it evidently relied upon colour for its main effect. Indeed, when freshly made it must have produced an effect of the same kind as that produced by any of those astonishing pieces of goldsmith's work which were inlaid with a mosaic of garnets and other bright stones and pastes. This tradition of bright colouring on carved stonework continued right down through the middle ages, and was an essential element in the most perfect Gothic cathedrals.

If we confine our attention to the decoration in stone made in north Italy to the order of Lombard patrons, though we should arrive at the same results in Merovingian or Visigothic countries, we shall find that the elements of decoration are essentially barbarian, even though it may be possible in many, and perhaps in most instances, to trace back those elements to a Roman or Levantine source. Take, for instance, the *helix* or Catherine wheel. It is generally asserted that this element or pattern came from Syria, where, indeed, it is found in stone much earlier than on Lombard buildings. Yet it is possible, and I think probable, that the barbarians employed it long before they emerged from their ancient homes and invaded the civilized world.

Thus in the Somme Bionne (Marne), chariot burial, which dates from about the 5th century B.C., certain harness trappings of pierced metal plates

were found, containing amongst the decorative designs fretted out in them four-branched *helices* exactly similar to those so commonly found in Italy carved in stone in the 8th and 9th centuries A.D. The earliest appearance that I know of the *helix* in later barbarian hands is on a Scandinavian silver brooch of the early 5th century found at Eideston in Norway, and it will scarcely be contended that the maker of that brooch can have derived the pattern from the contemporary influence of Syrian sculptors. The barbarians of the 5th century B.C. undoubtedly adopted the *helix* pattern from imported Greek vases, and it is quite as likely that this and many other elements of design which appear on works made for them, as soon as they were settled in northern Europe, may have come with them and been in their possession and used by them for the decoration of their wooden architecture in their ancient homes.

Whether this was so or not, whatever the barbarians borrowed in the way of elements of design from classical tradition, and whether the workmen who worked for them were of barbarian stock or members of the conquered races, this at all events is evident in north Italy: that the Lombards impressed their own taste on all works made for them, so that all classical feeling was eliminated, and nothing but the rudiments of structure remained.

Lombard architectural decoration, if we follow it from the 8th century at Cividale to the 11th century in the church of S. Ambrose at Milan, is the consistent development of a single style, and that style was a Langobard style, akin to the decorative styles of Merovingians, Visigoths, Anglo-Saxons and peoples of northern Europe. It employed not merely the geometrical patterns and the bright, patchy colouring to which we have already adverted, but also the love of strange animal forms distorted into all sorts of complexities and convolutions and interlaced plaitings as of an endless ribbon, a motive none the less barbarian in application, though its simple rudiments can be found on Roman mosaic. In the structure of buildings, on the other hand, the classical traditions of course lived on, seeing that the barbarians had no traditions of stone architecture. Yet it is here also equally true that Roman architectural forms became something quite different in the hands of the Lombards, and the Lombard architecture, which gradually took form as a definite style about the 9th century and continued to develop along a logical sequence till the 11th, was as definitely an expression of a Lombard ideal as the Pantheon is an expression of the ideals of imperial Rome.

The Lombard style of architecture was carried by ecclesiastical organizations all over western and north-western Europe. In Normandy it took early

The Seed of Gothic Art

and firm root, and was carried to England by those great Lombard-Norman churchmen, Lanfranc and Anselm. Lombard masons and sculptors, the Comaschi, carried the traditions of their crafts into every land, so that the very same patterns of window decoration, carved perhaps by the same chisels, are found in the church of S. Abbondio at Como and at Quedlinburg in north Germany. It was not till the middle of the 12th century, when the ribbed vault had been invented in north Italy, and when all the essential structural elements of what was to become Gothic architecture had been invented, that the French took hold of them and by a wonderful outpouring of genius in the short space of half a century created out of them the new style which we call Gothic. And then it was not the French of Provence by whom this great work was wrought; not the French in whom the Latin tradition was strong; but it was the Frank French, the people of the royal domain who were mainly Germanic by blood, to whom the world owes this wonderful gift.

Thus there is no reason whatever to hold it *prima facie* probable that the artists of Paris and Rheims were necessarily in the 11th and earlier centuries ahead of the monastic artists of the Rhine or of Saxony. The probabilities are in fact the other way, and if instead of fixing main attention upon architecture we follow the progress of the fine decorative arts, this becomes at once apparent. In the 7th century, under Dagobert, or rather under his great servant S. Eloi, the arts flourished indeed brightly in France; but there is the chasse of S. Maurice, the crowns Guarrazar, the cross of Agilulf, a book binding of Theodelinda, and even in England the Great Ormside bowl to prove that the best art of that day was not geographically limited but might be produced in any part of the barbarian world, if a suitable patron demanded it. It was only in Ireland at one extremity of Europe, and in Byzantium at the other, that definite local schools depending upon unbroken local traditions still survived. This influence of course was strong upon the growing Teutonic art, but it was an impulse, not a vital element. The root and trunk of that art were Teutonic.

Classical and oriental features were only grafts upon it. The vitality was Teutonic though the technique was a classical tradition. The so-called Carolingian renaissance in the latter part of the 8th and in the 9th century was really only an advance along Teutonic lines, so far as the decorative arts were concerned. Contemplation of the remains of antiquity may have, and doubtless did, stimulate the people of those days towards more ambitious artistic productions, but there is nothing classical about the golden altar-piece of Charles the Bald at S. Denis, or in the iron crown and cross of Berengario at

Monza, or the ewer of Charlemagne at S. Maurice, or the golden altar of Angilberto at Milan. When we come to the 10th century the treasures other than Byzantine which still exist, scattered in the churches or now in the museums of northern Europe, far from being mainly French are in fact mainly Teutonic. Such are the reliquary of S. Peter's staff at Limburg on the Lahn, the reliquary of the Thorn at Trier, the wonderful things made for Archbishop Egbert of Trier, the gold binding of the Echternach gospels and the portable altar of S. Andrew's sandal, the binding of the gospels of S. Emmeran too, these are all German treasures, and the book and chalice of S. Goselin at Nancy, though on French soil, obviously belong to the same school.

If we were to follow along similar lines the history of sculpture in ivory, or any other of the minor decorative arts, we should arrive at the same results; whilst it is most important to observe that even after Gothic architecture had reached its culmination in France, fine works in jewellery and the precious metals continued to be made there according to Romanesque, that is to say Teutonic traditions. It is only in the days of S. Louis that we begin to get bookbindings, reliquaries, and other treasures designed and carried out in the new Gothic style, a fact which, by the bye, somewhat undermines Prof. Deonna's theory that new movements and styles of art make their first appearance in the minor crafts and only afterwards affect the more monumental arts of painting, sculpture, and architecture. Gothic art was heralded in no such way. It came into existence as an architectural style, and only after it had transformed architecture did it affect other arts, sculpture and painting first, minor decorative arts several decades later. The foregoing brief and very imperfect sketch will suffice to indicate why it is that Monsieur Marignan's thesis seems to me to rest on an utterly insecure foundation. So far from France having led the way in the revival which ultimately produced Gothic art, she really lagged behind in the 10th and 11th centuries. The Latin element in France, the Gallo-Roman element, always resisted Teutonic artistic tendencies. The Gallo-Roman renaissance attempted in the south, expressed in architecture by such buildings as S. Trophime at Arles, and in religion by the Albigensian movement, was a kind of classical revival that an unteutonized France would have produced. But the Teutonic element in the north was too strong; the barbarians triumphed once more, and it was left to Italy, 200 years later, to accomplish that submission to the classical past whereby Rome, and presently Greece, finally overcame the barbarian invaders of the 5th and 6th centuries and re-established their intellectual dominion over the western world.

THE PORTRAITS OF MICHELANGELO

BY G. F. HILL

"A GREAT portrait", wrote Samuel Butler, "is always more a portrait of the painter than of the painted. When we look at a portrait by Holbein or Rembrandt it is of Holbein or Rembrandt that we think more than of the subject of their picture. Even a portrait of Shakespeare by Holbein or Rembrandt could tell us very little about Shakespeare. It would, however, tell us a great deal about Holbein or Rembrandt". The observation has much truth in it; but one would have liked to ask Butler what happens when a great artist—like Rembrandt—paints his own portrait. Apart from that dilemma, we need not suppose his dictum to preclude the admission that the little which Holbein or Rembrandt could have shown to us of Shakespeare would yet have been more than the revelation that we should owe to any lesser master. But the greater painter reveals an aspect of his subject which only he could have discovered; the greater he is, the better he is able to view his subject *sub specie aeternitatis*. Obviously, to the average man, what the portrait gains in ideal truth it loses in "likeness".

Was it something of this kind which was in Michelangelo's mind when he answered the criticism of his "portraits" of Giuliano and Lorenzo with the remark that in a thousand years no one would be able to prove that they looked other than he had represented them? Or was it mere impatience of the criticism? As Dr. Steinmann reminds us, in his important folio publication,¹ he who maintained, if Vasari reports truly, that the best portraits of artists were those painted by themselves, has, so far as we know, left to posterity no record by himself of his own features. To be quite frank, of those records from other hands that remain, some ninety per cent. are little more than caricatures. It was a face that—thanks to Torrigiani's jealousy—had been hopelessly ruined in youth. There are faces, one can imagine, that would have retained their dignity in spite of that disfiguring blow; but if that was true of Michelangelo, very few, if any, of the artists who made his portrait succeeded in revealing it. As Dr. Steinmann says, he was never portrayed in a manner worthy of the high artistic level of his time. The utmost that is attained by the pictures is a certain pathos of expression, some faint adumbration of the high melancholy of that proud and solitary spirit. There is one sketch of him, and one only, that seems to get near the mark, and that is the little-known but masterly drawing attributed to Salviati, in Lord Leicester's collection at Holkham. It is a "snapshot" of the artist, seated, seen in

profile, his right hand supporting his head, his left resting idle on the table, his eyes looking into the far distance of his day-dream. Doubtless had this fine drawing been worked up into a full-dress portrait, all its spirit would have evaporated.

If then nearly all attempts at portraying the master are failures, there may be something in the assumption that he never made the attempt himself because of his disfigurement. He was eternally conscious of his "afflitte membra". But the fact that he also abstained almost entirely from attempting to portray other persons points to a different explanation, to a conviction of the futility of portraiture as a vehicle for his ideas. The sculptor who refused utterly to be trammelled by any of the ordinary academic rules, who scoffed, and proved by the result his right to scoff, at the common notions of balance and proportion, would naturally refuse to be bound by the chief condition which governs a commission for a portrait, that it should be like the sitter. With a sublime egoism, he found rather that whenever he set himself to carve a portrait, the only features that would come were his own:

S'egli è che'n dura pietra alcun somigli
Talor l'immagin d'ogni altro a se stesso
Squalido e smorto spesso
Il fo, com' i' son fatto da costei.
E par ch' esempio pigli
Ogni or da me, ch' i' penso di far lei.

And this when the subject was Vittoria Colonna!

One wonders what he would have thought of the splendid monument which Dr. Steinmann has so piously reared to his memory. Dr. Steinmann will understand that it is with no desire to depreciate the value of his work that we suspect that the master's melancholy would have been sensibly deepened. But he would have recognized it as one of the penalties of greatness that every attempt to realize his appearance should be piously gathered together. Dr. Steinmann's volume is a model of thorough research, as well as the most sumptuously printed and illustrated that Miss Hertz's noble foundation, the Bibliotheca Hertziana, has yet produced. On eighty-one plates, not to mention various additional figures in the text, there is gathered together all that is of the slightest importance for the iconography of the subject. The remaining twenty-six plates illustrate the decorations of the Casa Buonarroti. As an instance of the thoroughness with which the material is treated it may be noted that no less than five plates are devoted to Bonasone's engraving and its derivatives. Among these Dr. Steinmann includes the Beckerath relief; but the dress, which is brocaded and not plain as in the engraving, seems to indicate as the source one of the numerous paintings in which such a dress is shown. True, all of these show the head more or less facing; but an artist making a relief would very naturally translate into

¹ Steinmann (E.), *Die Portraildarstellungen des Michelangelo* (Römische Forschungen der Bibliotheca Hertziana, III). Leipzig (Klinkhardt u. Biermann), 1913, fol. pp. 114, mit 107 Tafeln.

The Portraits of Michelangelo

profile. The Bonasone engraving, by the way, and the oval medal—a much better portrait, one would swear, than Leone Leoni's—are akin, and one is glad to see that Dr. Steinmann regards both of them as comparatively important.

As we have mentioned the medallic portraits we may note that other examples of the oval medal than Mr. Rosenheim's were illustrated in 1892 by Heiss, "Florence et la Toscane sous les Médicis", II, Plate XVIII, and that the Warin who made the large copy after Leone Leoni's portrait was not Jean but some other member of the family, probably the rather dull Claude, to whom we owe various "restitutions", such as the portraits

of Aristippus, Cicero, Raphael, Giulio Romano and Titian.

Of all the portraits here collected there is only one of which the connexion with Michelangelo strikes us as very disputable, and that is the Windsor drawing (Pl. 33). Over and over again, as we have come across it in turning the pages, it has given the impression of having wandered in from some other book.

But we would not end on a note of criticism. The author, the printer, the Bibliotheca Hertziana and students of portraiture and of Michelangelo may all share in the congratulations which this fine piece of work will everywhere evoke.

AN UNRECOGNIZED HEAD OF CONSTANTINE THE GREAT BY A. E. CONWAY

THE features of Constantine are familiar to students of portraiture from two well-known monuments in Rome, the colossal statue outside the church of S. John Lateran [PLATE, B] and the colossal bust in the courtyard of the Palazzo of the Conservatori [PLATE, A]. The former from its provenance, the Baths of Constantine, and its ancient inscription, colossal size and style, is generally accepted as authentic; the latter, though questioned by Bernouilli, was first conclusively established by Petersen,¹ to be Constantine and now passes unchallenged. The statue shows him as a young man of about thirty; Delbrück² has attributed the bust to 313 A.D., the year of the dedication of the Basilica of Constantine, in which the head and fragments of the statue to which it belonged were found; he was then forty. To these I now claim to add a third portrait made in old age and artistically the finest of all [PLATE, C].

The head comes from Cos and stands in the basement of the British Museum (No. 1968). Except for the loss of the nose it is in perfect condition and unrestored, and was evidently made to be inserted in a statue. The style is unmistakably of the early 4th century A.D., though of remarkably fine quality for the period. An imperial personage is indicated by the wreath, and fortunately the field of search for the original is a narrow one. All emperors from Hadrian to Constantine wore beards; Constantine and his successors, except Julian the Apostate, were beardless; therefore, apart from the question of style, the earlier emperors are excluded. Constantine died at the age of sixty-four. Of his sons and successors Crispus lived to be twenty-six; Constantine II, twenty-four; Constans I, thirty; and Constans II, forty-five. The bald head, deep

wrinkles and furrowed face of the British Museum head exclude the possibility of it representing even a man of forty-five. Moreover, Constans II had a double chin and thick hair to the end. Yet so great is the resemblance of this head to the Conservatori and Lateran heads, that if it were not accepted as Constantine himself it must be admitted to be a near relation. The general similarity in type and style of all heads of the same period is not sufficient to account for the identical shape of the forehead, the identical arched eyebrows, the identical thick neck, and the identical little lock of hair in front of the ears in both the Conservatori and British Museum heads. The structure of the head, the curve of the chin, the form of the mouth, the shape of the ears are the same. The less fully opened tired eyes, the drooping of the corners of the mouth, the wrinkles of the forehead, and the baldness of the British Museum head point only to a difference of age. In spite of the still greater discrepancy of years between the British Museum and Lateran heads, the expression and general likeness between them is even more striking. The fact that the British Museum head is life-size, while the others are colossal, accounts of course for the more delicate modelling and finer workmanship of the former.

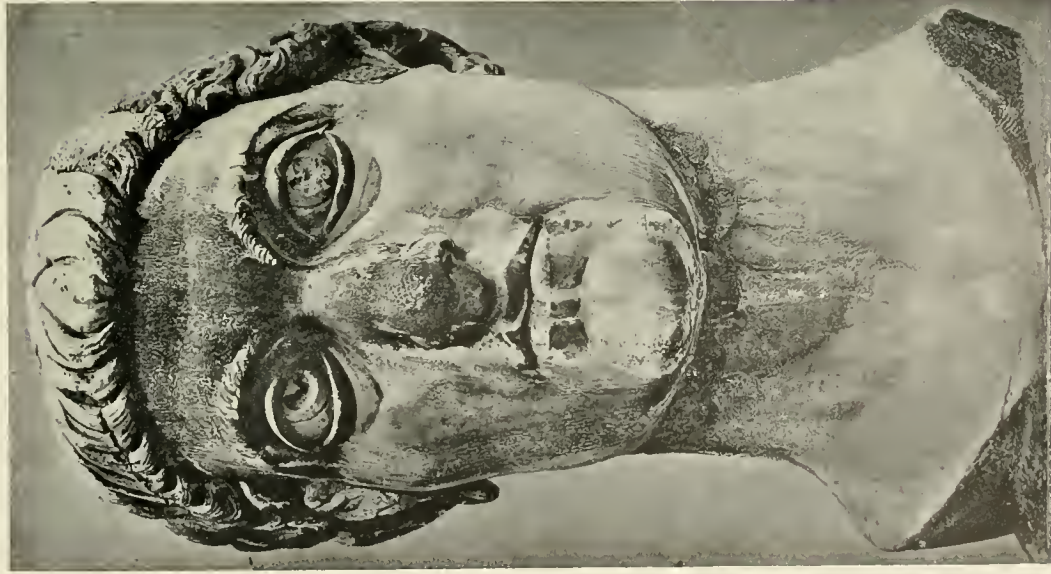
With the inscribed statue of Constantine on the balustrade of the Roman Capitol I will attempt no comparison owing to its weathered condition and the lack of good photographs.³ Neither is it necessary to fall back upon the difficult testimony of coins and gems to supplement the far clearer evidence of the sculptured heads.

I should like further information upon the question of the wreath. After the year 324, when Constantine took Byzantium, he began to wear the diadem, and coins show him as alternately wearing this and the wreath of laurel. But the leaves of the British

¹ *Atti dell' Accademie Pontificie*, Series II, Vol. VII, p. 159 (1899).

² Delbrück, *Antike Porträts*, p. lvii.

³ It is engraved in Visconti-Mongez, *Iconographie Romaine*, pl. 62, 1-3.



(A) (PALAZZO DEI CONSERVATORI)



(B) HEAD OF THE COLOSSAL STATUE (S. JOHN LATERAN)



(C) FROM COS (THE BRITISH MUSEUM)

An Unrecognized Head of Constantine the Great

Museum wreath are too small for laurel and resemble the myrtle wreath worn by Augustus in the bust of the Capitol⁴ more closely than any other known to me. This wreath, in the early

⁴Delbrück, *Antike Porträts*, No. 33.

CHANTILLY BY LIONEL CUST

IN perusing the handsome, well-printed, well-illustrated volume on Chantilly, by Mrs. J. P. Richter,¹ our first feeling is of envy, that the writer should have enjoyed enough leisure to spend so much time in privileged and undisturbed study of the artistic treasures in the Musée Condé. It is easy to understand how Mrs. Richter, while walking in the shady avenues and watching the swans gliding on the silent waters, could have been inspired with a wish to compile for herself a work on the history and the art of Chantilly. It was not that this had not been done before, because the late M. Gruyer had published some valuable volumes on the treasures at Chantilly, while the last princely owner, and donor of the property to the French nation, had made the memoirs of his great predecessors, the royal house of Condé, the subject of a valuable historical work. There was still, however, room for a book adapted to English readers, and Mrs. Richter has made a gallant attempt to supply this in the work now before us.

In the first part, with which this magazine is less concerned, Mrs. Richter traces the history of the Château of Chantilly and its owners, the Montmorencies, the Bourbon-Condés, down to the last noble Bourbon of the house of Orleans. Zeal and industry are, however, not the only requisite acquirements for a historian, and Mrs. Richter is somewhat lacking in accuracy and in lucid handling of her materials, especially as she has had to condense a copious mass of historical information into a rather short narrative. On the first page Mrs. Richter says that Chantilly in 1386 became the property of Pierre d'Orgemont, and that several centuries later it passed into the possession of Jean II, Baron de Montmorency, who married Marguérite, sole heiress of the Orgemonts. She then states that the son of Jean and Marguérite, the famous Guillaume de Montmorency, joined in an expedition to Italy under Charles VIII of France. As this expedition took place in 1484, less than one century after Chantilly became the property of the Orgemonts, Mrs. Richter's dates cannot be correct. As Mrs. Richter's historical method is rather confusing, accuracy of dates is particularly necessary for her purpose. On the whole, her story of the Montmorency and Condé families is well

Empire, was worn at the Ovatio or lesser Triumph, and if the wearing of myrtle could be established as customary on any special occasion in the time of Constantine, light might be thrown upon the date of the head.

told within the short compass allowed it. As to the Château itself, Mrs. Richter gives a very meagre account of its architecture. With regard to the Châtelet, or Petit Château, the only part of the Montmorency Château which still remains, she says that it is possible that Jean Bullant, the architect of Ecouen, was consulted, whereas both Mr. Reginald Blomfield and Mr. W. H. Ward, in their recent works on French renaissance architecture, state positively that this was built by Bullant himself. Mrs. Richter does not, moreover, seem to be acquainted with the beautiful drawings on vellum by Jacques Androuet du Cerceau, made for his work "*Les Plus Excellens Bastiments de France*". Her account of the Duc d'Aumale and the unrivalled generosity and magnanimity which he showed, not only in bequeathing Chantilly to the French nation, but in making it worthy of the nation's acceptance, is sympathetic and adequate.

In the second part of her book, Mrs. Richter deals with the art treasures of the Musée Condé. The wealth and number of these treasures are too large to be dealt with within the limits of one hundred and forty pages, and Mrs. Richter, therefore, gives but a mere summary notice of the pictures, sculpture, enamels, &c., collected by the Duc d'Aumale. The greater part of this section of the work is taken up with an account of the precious manuscripts containing miniatures by the brothers Limbourg and by Jean Fouquet, and with the invaluable collection of portrait drawings, the bulk of which was acquired from the collections at Stafford House and Castle Howard.

On the ground deliberately chosen by Mrs. Richter she enters into competition with the most recent authorities. The illuminated manuscripts of the middle ages, and especially those painted for Jean, Duc de Berry, have been the subject of careful study by Prof. G. Hulin, Comte P. Durrieu, and other writers. With their writings Mrs. Richter unluckily seems to be but imperfectly acquainted, and although every writer is entitled to a distinct opinion on matters under discussion, it is better to indicate, either directly or indirectly, a thorough acquaintance with the opinions of others. In the first paragraph of her notice of the French illuminated manuscripts at Chantilly, Mrs. Richter commits herself to a statement that the well-known diptych of Richard II at Wilton House was painted at Calais in 1396 on the occasion of the marriage

¹ Richter (L. M.), *Chantilly in History and Art*, with portraits and illustrations. London (Murray), 1913.

Chantilly

between Richard II of England and Isabelle, daughter of the king of France; for this statement, which originally was nothing but a conjecture, there is not the slightest evidence, and to assert it as a fact is to vitiate any other hypothetical statement which the author may bring forward. Again, in dealing with the "Très Belles Heures" of the Duc de Berry, of which so important a portion perished in the disastrous fire at Turin, Mrs. Richter states that it was the work of Jaquemart de Hesdin and his school, and that fragments are to be found in the Louvre, in the collection of Baron Adolph de Rothschild in Paris and that of Prince Trivulzio at Milan, besides the portion destroyed at Turin; had Mrs. Richter studied the extremely important work on the "Heures de Milan", published some two years ago by Prof. Hulin, she could have seen that the miniature paintings in the manuscript, which was divided between Turin, Prince Trivulzio, and Baron Maurice de Rothschild (and not in the Louvre), were the work of divers hands at different dates, that no part was due to Jaquemart de Hesdin, but that one part was the work of the brothers de Limbourg and their school, while an important section could be safely attributed to Hubert and Jan Van Eyck, or artists working with or under them. Mrs. Richter would also not have described vaguely as Count Hainau, William of Bavaria, Count of Hainault and Holland, who plays so important a part in the history of painting at this date. Hainault has proved rather a stumbling block for Mrs. Richter, as earlier in the book she speaks of the family of Condé as deriving their origin from the French town Henegau in Flanders, whereas Henegau is the Flemish for Hainault itself. It is only because Mrs. Richter so openly challenges criticism that we find fault with her treatment of the illuminated manuscripts. Generally speaking, her account is interesting and full of interesting details, and the many reproductions of the famous paintings by Pol de Limbourg and his brothers, and by Fouquet, add both attraction and value to the book. We must point out, however, that with reference to the illustration for the month of December and the well-known group of the *Hallali du Sanglier* Mrs. Richter makes no reference to the drawing for this group by Giovannino de' Grassi at Bergamo, or to the article published by Sir Martin Conway in this magazine [Vol. xviii, pp. 148-9]. The works of Jean Fouquet have been the subject of much discussion, especially since his late Majesty King Edward VII shared with Mr. Yates Thompson the honour of restoring to France the second volume of the "Antiquities of Josephus", with the illuminations by Fouquet. English readers will be grateful to Mrs. Richter for bringing before their eyes specimens of the famous "Livre d'Heures d'Etienne Chevalier," which the Duc d'Aumale acquired from M. Brentano at Frankfurt-am-Main.

Mrs. Richter's courage and enthusiasm have carried her on to a field of action even perhaps more complicated and difficult than that of the illuminated manuscripts. The famous collection of portrait drawings of the Clouet school, which the Duc d'Aumale acquired from Stafford House, Castle Howard and other sources would be sufficient to make Chantilly a place of pilgrimage for this one object alone. For the study of these drawings a cool and dispassionate temperament is required, and those who are interested in this subject have for long been awaiting an important work by M. Dimier on the subject. In the meantime Mrs. Richter has made an endeavour to fill the gap. She is not the first writer who has been fascinated by the mysterious personality of Jean Perréal, court-painter to Louis XII. His identity with the so-called "Maître de Moulins" seems now to be generally denied. Mrs. Richter, however, follows M. de Maulde-Clavière in attributing the earliest drawings of the Clouet school, especially those of the "Preux de Marignan," to Perréal and not to Jean Clouet. No better evidence can be adduced than the description of Perréal as *portraitiste de visages, qui peint de petits portraits sur parchemin, et sans rival en Italie*, and his mention in an autograph document of his *croions qui n'est que demy couleurs*. From these arguments and the fact that Perréal was sent about by the king to take portraits at various courts, Mrs. Richter is led to the conclusion, a bold one itself, that this delicate art of pencil drawing must have originated on French soil, and that it was apparently practised by Jean Fouquet, Perréal, and probably also to a certain extent by Bourdichon, before Jean Clouet appeared in France. Mrs. Richter cannot however produce any portrait drawings of this kind earlier than the series of the "Preux de Marignan," executed as it would seem about 1514-15, and the indubitable originals of the small miniature portraits in the manuscript of Cæsar's "Gallic War". Even if we admit, as we are inclined to follow Mrs. Richter in doing, that these miniature portraits were the work of another artist than he who made the original designs, and that this was probably the "Godofredus Batavus" who made the other miniature paintings in the same manuscript, it is surely indiscreet to have omitted any reference to the fact, quoted by M. Dimier, that this "Godofredus" may be the Guillaume Geoffroy who was on terms of personal friendship with Jean Clouet, or Janet. Mrs. Richter ignores also the statement made by M. Dimier that the series of original drawings by the first and superior artist cover a period extending from about 1514 to 1540, and that as Jean Perréal was dead before 1528, the greater portion of the drawings of this period cannot possibly be attributed to him.

Again, Mrs. Richter says of Jean Clouet that

when he came to Tours he adapted his style—till then more closely resembling that of Holbein—to French requirements. Now Jean Clouet first appears at Tours in 1516, and although the younger Holbein had already shown his power as a painter and draughtsman by that year, it would seem as if Jean Clouet were the elder artist of the two, and if he could hardly as yet have come under the influence of Holbein. Holbein himself seems to derive through his father from German and Flemish sources, and in no way to be allied to the schools of Picardy or Paris. The only meeting place for Holbein was Lyons, the birthplace of Jean Perréal, and the home later on of Corneille de la Haye, known as Corneille de Lyon.

If the Holbein influence is to be traced in the French portrait-drawings, it was probably through Lyons that it came. If a purely French origin for those drawings be insisted upon, it is difficult to explain the affinity to Holbein. If on the other hand we look upon Holbein and the original artist of the Clouet school, be he Janet or not, as both the produce of a certain school of artists in the

Netherlands and Germany, looking back to the Van Eycks and to Rogier van der Weyden, it is possible to account for this prolific output of portrait-drawings at the same time in France, Germany and England. To the solution of this question Mrs. Richter gives but little help, although she has collected together in these chapters some most valuable material for discussion, much of which we expect will be new to English readers. We have but little space for any further notice of this interesting book, but we must congratulate Mrs. Richter on finding portraits by Nattier conventional and monotonous. The book is marred by some tiresome misprints; *Clemonceaux* for *Chenonceaux*, *Bassompierre* for *Bassompierre*, *Madame de Berry* for *Madame de Bois*, and others, which detract from the merit of a book which should give pleasure and instruction to many readers. If we have called into question Mrs. Richter's merits as an historian of art, it is because she has set herself so high a standard of criticism. If she has in our opinion not succeeded in her object, she has only failed where many have failed before

REVIEWS

ÉGLISES ROMANES DES VOSGES. Par GEORGES DURAND. Paris (Champion). To subscribers to the "Revue de l'Art Chrétien", fr. 30 net, otherwise fr. 40.

This is a supplement to the "Revue de l'Art Chrétien". The author states that the only object of his work is to make better known a group of churches hitherto little studied: he fulfils it admirably, and in doing so offers a model treatment of such a subject. The buildings studied are all parish churches built in the 11th and 12th centuries in the departments of Haute-Marne, Meuse, Meurthe-et-Moselle, Vosges and annexed Lorraine, together with a few unimportant monastic and collegiate churches. The book opens with a chapter on the history of the period, and the importance to architecture of great prelates like Pibon le Saxon or Antoine le Lombard is pointed out. The development of the style is then described from its Carolingian beginning to its culmination about 1150, when it became a distinct and homogeneous one over the whole district, with a greater affinity to the art of the west and centre of France than to that of the Rhine. The author wastes little time tracing foreign influences on this development, and he remarks wisely that it need not always be assumed where there is analogy. There follows a concise account of the stones used in the buildings and the method of construction. Decoration is dealt with under the heads of mouldings, ornament and statuary. The second of these is the most interesting part of these churches: it is very rich and varied, showing alternately purely barbaric, Byzantine and almost classical feeling. Capitals, tympana and other features are all

classified as far as possible into types. Next there is a chapter on arches and vaults and their influence on the design and plan, and the development of the latter is traced from the original basilican type. A few more diagrams would have been helpful here. The reader then, being fully instructed on the constituent parts, is shown the resulting interior treatment as a whole and in its chronological order of development. Finally he is presented with the exterior subdivided into doors, windows, façades, chevets, towers and belfries. In his conclusion to this analysis the author rightly insists on the chief value of these buildings consisting in their ornament, which though not up to the level of that of Burgundian churches, witnesses to a powerful imagination and occasionally a very delicate artistic sense. The second half of the book is an illustration of the first by a complete analysis and description of about forty churches in alphabetical order. Most of them have plans and sections as well as photographs of all the important details. Each of them is considered from all the points of view of the general analysis, and the purely artistic merit of separate features is explained. It would be difficult to find a more efficient method of writing an account of a group of buildings. Moreover, M. Durand has undertaken an immense amount of research in its production, and though the result slightly suggests a catalogue, this is inevitable from such a businesslike treatment. A few large scale details of mouldings would add to an architectural reader's pleasure; and a map of the district would be a useful addition to the introduction. A. S. G. B.

Reviews

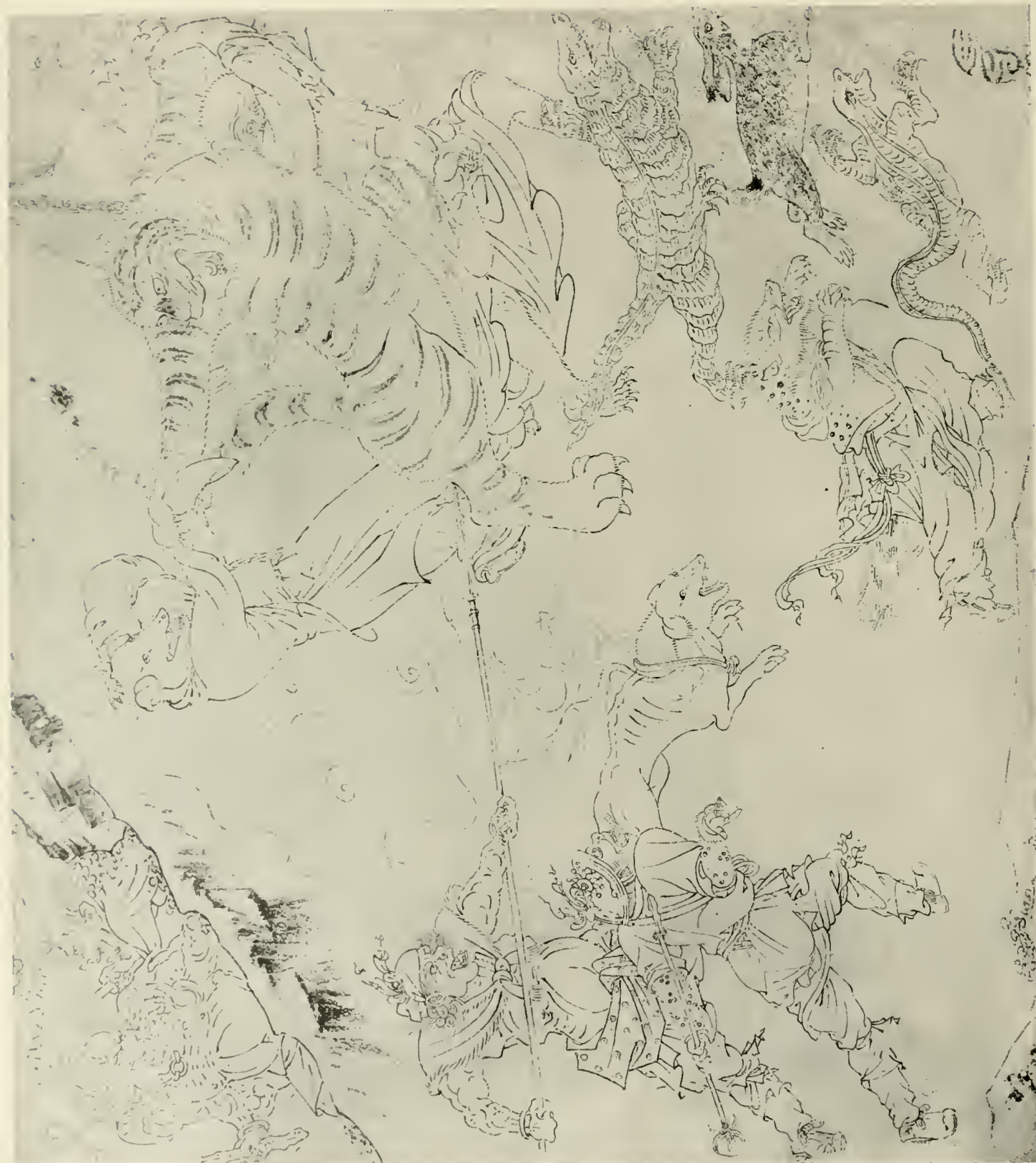
ZEICHNUNGEN NACH WU TAO-TZE; Herausgegeben von F. R. MARTIN. Münchener (Bruckmann), M. 250.

This album of Chinese drawings which Dr. F. R. Martin, its owner, has published in facsimile through the firm of Bruckmann, raises several questions of interest. The drawings purport to be copies from Wu Tao-tzū, famed in history as the greatest of the masters of the T'ang period, the most vigorous age of China's art. We know so little of Wu Tao-tzū's work that nothing can be said with certainty on this point. But the drawings, whatever their authorship, are of extraordinary power, and their intrinsic qualities justify their publication. They are fifty in number; and they divide themselves into two sets. The first set, Nos. 1-40, are representations of heaven and hell, according to Taoist conceptions. The second set, Nos. 40-50, illustrate an old Chinese folk-tale, and represent conflicts between wild animals and demons. In this second set, from which both our illustrations are taken [PLATE I, II] the figures are on a larger scale. Are all the drawings by one hand, or are the last ten by a different artist? When I saw the original drawings, some time ago, my impression was that probably all were by a single hand. Dr. Martin leaves the question open; but he is persuaded that while the larger series of forty drawings are copies from earlier work, the smaller series of ten are original inventions. It is true that in the smaller series the force and confidence of the draughtsmanship are more palpably felt than in the finer, more delicate line-work of the larger series. Yet in the smaller series there is internal evidence which points to a man copying something drawn on a larger scale. The treatment of rocks and foliage, for instance, is not what we should expect of a draughtsman working on a comparatively small sheet; it suggests the broad summary indications, meant to tell at a distance, of a fresco painter. I imagine that all the drawings are copies, and from some master of the T'ang period, whether Wu Tao-tzū or another. But if copies, they are the inspired copies of one who was himself a master. Dr. Martin inclines to attribute them, or at least the first forty drawings, to Li Lung-mien, the great Sung painter, who is known to have made a great number of drawings after the classic masterpieces of the T'ang and earlier ages. Such drawings as those here reproduced from the Martin album certainly are not inferior to any of the drawings or paintings attributed to Li Lung-mien in Japan or elsewhere. At first sight, indeed, the original drawings have a kind of dry look due apparently to a want of sympathy in the paper for the ink; but the more one studies them the more one is astonished by the intensity of the draughtsmanship. In the smaller set of demons and animals, especially, the "rhythmic vitality" of Hsieh Ho's "First Canon" is supremely manifested: the figures communicate ideas of energy and momentum such as few creations of pictorial art evoke in equal degree. And in

PLATE II the surge of elements and fury of primitive life are expressed with a kind of electric force. The scenes of heaven and hell which compose the larger series have less interest for us, in that these have been the stock subjects of Chinese painters for so many centuries, but in these too extraordinary energy inspires the familiar formula. I am quite at a loss to understand Dr. Martin when he says that these latter drawings remind him of the Horiuji frescoes in Japan. In those frescoes, as in all the Buddhist art of Japan and China, the Indian element is strong. But in these drawings there is nothing which recalls India; they belong to the natural development of purely Chinese art as we see it in the sculptured reliefs of the Han period and in all the earliest relics of non-Buddhist painting. But Dr. Martin is also able to persuade himself that Chinese art was moulded out of barbarism by the influence of Rome and the west. There was such free communication between east and west in early times that Roman artists, he thinks, may have worked in China. Sir Aurel Stein's discoveries prove that a provincial Roman style was practised about the 3rd century on the borders of China; but what an utter contrast in all essentials these western frescoes are to any and every production of the Chinese genius! As a frontispiece, Dr. Martin has reproduced a separate painting from his collection, which has also been ascribed in China to Wu Tao-tzū. It is an impressive painting, showing unmistakable European influence, but seems to be of comparatively late date, and resembles nothing known to us of T'ang art. L. B.

FRENCH COLOUR-PRINTS OF THE 18TH CENTURY, with an introductory essay by M. C. SALAMAN, Illust. by 50 representative examples in colour. (Heinemann.) £2 2s. net.

There can be little doubt that the introduction of mechanical engraving has ruined the production of beautiful books. Before the so-called half-tone process was discovered and only line drawings could be reproduced, no great harm was done, but the moment that saw the successful invention of a mechanical method of producing drawings other than line, the book beautiful was doomed, and the advent of the three-colour process completed the destruction; and it is high time that a voice is raised against a very serious evil. The steel line engravings of the early Victorian period have been consigned to the walls of boarding houses, and the masses are now reading the great masterpieces of the world translated into three colours, yet the old and now despised line engravings are of far more artistic value than the cheap colour productions of great works which now flood the land. We are all very learned in dates, names and schools; every daily paper has an art critic with a highly developed three-colour sense; and our very book illustrators are forced to degrade their art in order to supply something sufficiently glaring for the public consumption. Art education of the masses is proceeding apace, and it will eventually lead to the most



"ZEICHNUNGEN NACH WU TAO-TZE"; VON F. R. MARTIN
PLATE I



"ZEICHNUNGEN NACH WU TAO-TZE" ; VON F. R. MARTIN
PLATE II.

destructive kind of colour-blindness. Mr. Malcolm Salaman has written for Mr. Heinemann an introductory essay to accompany a volume containing some fifty examples of reproductions of the French masters of colour prints of the 18th century. Mr. Salaman's work is well done, and is eminently readable. He has a just appreciation of the school upon which he writes, and he takes no responsibility for the illustrations that accompany his text; he has shirked the responsibility, and where he cannot praise he does not blame. The onus lies, therefore, on the reviewer. The period when the finest of the French colour prints were produced was essentially one of charm, of delicacy and of little things, and the shadow of the revolution only served to throw into brighter relief the gaiety, frivolity and carelessness of a pleasure-seeking aristocracy. The finest of the colour engravings are full of delicate and attractive details, and these we are invited to examine through the medium of a mechanical screen process. If Jean-Baptiste le Prince did not actually invent the process of colour printing in vogue in France in the latter part of the 18th century he was certainly the great factor in introducing and perfecting it. The essential difference between the so-called "Manière au lavis" used in France and the method employed in England was that the French printed their engravings from several plates, using one for each colour employed, whereby a much greater variety of tone could be obtained, while the English mode of painting the engraved copper surface and striking off the impression at one printing did not admit of any variety which was not expressed in the plate itself, and it is therefore impossible to exaggerate the importance of the proper relation of tone values in the French prints. To those who are familiar with the engravings it is unnecessary to emphasize the fact that three-colour reproductions of them are worse than nothing; to those who do not know them I advise a pilgrimage to some fine collection with this book in their hands. No more glaring example of the destructive qualities of the three-colour process has ever passed through my hands; the most beautiful prints are transformed into something resembling a common Christmas card, Fragonard's delicate and refined *L'Amour* and *La Folie*, the most joyous of amorini, are bathed in a mist of yellow ochre, while Janinet's adorable Madame Dugazon has gone a sickly green, and Regnault's famous small engraving of *Le Bain*, one of the masterpieces in miniature of the 18th century, would disgrace the pages of "Le Rire", while the reproductions of the second-rate prints, too many of which are included, beggar description. I have made my protest, but it will not stop the flood of artistically indecent productions. I can but hope that if these words catch the eye of any publisher or writer, they will at least stop for a moment to consider the harmful effects which are being

caused in the name of art to the many who are seeking enlightenment and finding the three-colour process.

H. L.

DIE LOMBARDISCHE GRAPHIK DER RENAISSANCE nebst einem Verzeichnis von Büchern mit Holzschnitten; von PAUL KRISTELLER, I Heliograv., II Lichtdruck., 30 Textabbild. Berlin (Cassirer), M 33.

Dr. Kristeller has long been recognized among the foremost authorities on 15th-century Italian engraving, and another work from his hand is an event to be welcomed. The present work covers both the line-engravings and the woodcuts of Lombardy. There is a closely argued text of sixty-one pages, followed by a list of books, containing woodcuts, printed at Milan, Pavia, Como, Saluzzo, Savona, Turin and Asti (pp. 67-170). There are eleven full-page plates and thirty illustrations in the text. The line-engravings are described in detail in the text, but it would have been clearer for the student if the descriptions had been set out with reference numbers in the form of a catalogue. Perhaps Dr. Kristeller does not wish to make a numeration which might be disturbed when his projected catalogue of 15th-century Italian engravings appears. In any case we should have liked to have had the descriptions completed by the addition of the series attributed by Kristeller himself to Antonio da Monza. Dr. Kristeller published a list of these several years ago in the *Rassegna d'Arte* (1901, p. 161), but it would have been useful to have reprinted the list in the present setting. I think there is altogether insufficient evidence for Dr. Kristeller's identification of the author of the miniatures in the Sforza Book of Hours in the British Museum, and of the group of engravings resembling these, with Antonio da Monza (whose only signed miniature is in the Albertina, Vienna), and I see no reason to modify the views presented at some length in the Catalogue of Early Italian Engravings in the British Museum. On the other hand, considering the evidence offered by a comparison with woodcuts in books printed at Milan, I am more ready than before to accept the Milanese theory for the origin of the attractive group of four engravings, of which the *Beheading of S. John the Baptist* (B. x, 23, 42) is the most typical representative. Dr. Kristeller does not admit the attribution of any line-engraving to Leonardo da Vinci, not even the *Profile Head of a Lady* (P. v, 180, 1; British Museum, unique), which seems to me too sensitively beautiful a work for engravers of the calibre of G. A. da Brescia or Zoan Andrea. In relation to Leonardo he makes an interesting attribution to the master of the design of the little *Portrait of Bernardo Belinzone*, only known in the impression belonging to Baron Edmond de Rothschild. The same portrait appears in a woodcut on the title-page of a Milanese edition of Belinzone's "Rime", 1493, and Kristeller is probably right in regarding the engraving as the

Reviews

original; and consequently not posterior to 1493 in date. If this theory is true the style of the engraving is a remarkable anticipation of the style of the early 16th century. In relation to the *Annunciation*, of which two contemporary versions occur, P. v, 67, 61, and the Berlin version (reproduced on Plate IV), I might refer to a relief in the Castello, Milan (No. 1135), very similar in design. Three other details I might add: (a) The Parma reference on p. 12 should read, I think, 20947, not 20937; (b) my notes give me the dimensions of the *Virgin and the Child with S. John*, in Paris (see p. 13), as 158 by 120 mm.; (c) a third impression of the *Two Men in a Landscape, one playing a lute* (see p. 16), is at Northwick Park, in the collection of Mr. E. G. Spencer Churchill. I would also express a somewhat greater uncertainty than Dr. Kristeller about the Milanese origin of the woodcut of *S. John the Evangelist* reproduced on Plate XI (described on p. 28, and by Schreiber, No. 1519). It seems to me to have character more akin to the unique line-engraving of *S. John* in Bologna (reproduced in "Le Gallerie Nazionali Italiane", II, 166), and to the school of Ferrara in general.

A. M. H.

GAMLA STOCKHOLMSHUS af Nicodemus Tessin d. ä. och några samtida byggnader; af OSVALD SIRÉN. 2 vols. Stockholm (Norstedt), n.p.

The Swedish capital is justly famed for the beauty of its architecture, and Prof. Sirén's two handsomely produced and lavishly illustrated volumes deal with a particularly interesting chapter in the architectural history of Stockholm, namely that which covers the period from about 1650 to 1700, when, in consequence of the political power achieved by Sweden through the victorious wars of Gustavus Adolphus and Charles X, a tremendous impetus was given to the building enterprise in the capital. The architect whose work the author primarily discusses is Nicodemus Tessin, senior, the father of Nicodemus Tessin, junior, the architect of the Royal Palace at Stockholm, and the grandfather of Count Carl Gustaf Tessin, the distinguished connoisseur to whose exertions the national museum at Stockholm mainly owes its important collection of French 18th-century paintings. Nicodemus Tessin, senior, a native of Stralsund in Pomerania, was in 1646 appointed court architect by Queen Christina, and held that position for more than thirty years, till his death in 1681; since 1661 he was, moreover, architect to the municipality of Stockholm. The great majority of the artistically important buildings in Stockholm, dating from those years, were erected in accordance with Tessin's designs, the most notable exception being the Assembly House of the Nobility, which is chiefly the work of the French architects Simon and Jean de la Vallée and the Dutchman Justus Vingboons. In the first volume Prof. Sirén treats of the private houses of the period in question, the most important group among which is formed by the palaces of the

Swedish aristocracy on the island of Riddarholmen, the "Faubourg St. Germain" of the 17th-century Stockholm. The style of these buildings shows, generally speaking, a considerable influence from contemporary French architecture, although Tessin's work never assumes the character of a slavish imitation. The French influence was, moreover, not the only one felt by Tessin; notably his earlier works reveal a close adherence to the principles of Dutch 17th-century classicism, and he also profited much by the study of classical and Italian architecture during a stay at Rome in 1651-2. The Italian influence is very pronounced in the most important of the buildings by Tessin discussed in the second volume; the Church of S. Mary Magdalen, the fronts of which show a complete adoption of the style of the early Roman baroque of Vignola and Giacomo della Porta; and two great public buildings, the house of the State Bank, and the Town Hall. The history of all these buildings is related by the author in great detail and with extensive quotation of contemporary records, but at the same time he does not neglect questions of more general interest, envisaging throughout the style of the Stockholm buildings in relation to the currents of art outside Sweden, noting both the elements due to extraneous influence and the individual features. Owing to the excellent and numerous reproductions, even those who do not read Swedish will be able to obtain from the book much information concerning a development of 17th-century architecture which undoubtedly deserves to be more widely known than it is at present.

T. B.

LA CORTE DI LODOVICO IL MORO; la vita privata e l'arte a Milano nella seconda metà del quattrocento; par FRANCESCO MALAGUZZI VALERI. Milan (Hoepli), n.p.

The author's task in this handsome volume has been to reproduce the life of Milan during the brilliant reign of Lodovico Sforza, with all its accompaniments and artistic surroundings: its architecture, military and civil; its painting, as represented by Leonardo da Vinci, De Predis, and their lesser contemporaries; its sculpture; its flourishing arts of miniature, intarsia and intaglio; its engraving and embroidery; its ornamented weapons; its tapestry and playing-cards. English collectors who have assisted in preparing the work are Mr. Fairfax Murray, Mr. Maurice Rosenheim, Sir Hercules Read, Mr. G. F. Hill, Lord Dillon, Mr. Eric Maclagan, and Mr. Herbert Cook. Continental helpers include M. Gustave Dreyfus, of Paris, Dr. Wilhelm von Bode, Dr. Paul Kristeller, Dr. Albert Figdor, Dr. Robert Schmidt, and Dr. J. Hermann. The opening chapter deals with the political story of Lodovico's accession to the dukedom, in which the author has thought it advisable to give what we may admit to be a fairly light coat of whitewash to the reigning sovereigns of the Sforza dynasty of whom he treats. It is, however, in the later chapters, concerning the life

of that period at Milan, that Count Malaguzzi Valeri makes his most important contributions; and praise must here be given to his illustrations, more than 1,000 in number, with 40 plates, many of them in colour, which form a superb and most valuable illustrative document to the epoch. It would need many pages to do justice to these, and I can here only briefly mention the architecture and internal decoration of contemporary buildings, with the furniture, the velvets and brocades for which Milan was then famous, the rich costumes both of men and women, the life of the Milanese court, the arms of the time, the miniatures and beautiful book productions, the portraits of many beautiful women who adorned that court and enjoyed the ducal favour, and lastly a very interesting chapter upon the different castles occupied by the Sforza rulers both in Milan and Pavia and throughout the duchy. The book—which the author wishes to be, above all, a work of reference—is admirable alike in matter, illustrations and the elegance and beauty of its “format”, for which the publishers, Messrs. Hoepli, of Milan, are to be commended. S. B.

HOUSES AND GARDENS, by E. L. LUTYENS; described and criticised by LAWRENCE WEAVER. (“Country Life” and Geo. Newnes.) 25s. net.

Mr. Weaver’s book is a noble tribute to an English architect, still young, whose work has received recognition in his appointment as joint architect with Mr. Herbert Baker of the new Imperial City of Delhi. Got-up and illustrated in the handsome style that we have come to expect of the “Country Life” books, the volume contains so many excellent plates from photographs that the development of Mr. Lutyens’s work could be followed by these alone. With the critical and descriptive text learnedly and sagaciously written by Mr. Weaver, the book makes not only an exhaustive guide to the work of Mr. Lutyens, but a valuable contribution to the study of modern English architecture. Mr. Weaver traces the development of Mr. Lutyens from the picturesque manner of his early buildings, through his gradual acquirement of a knowledge of design which he lacked at the outset, to the demurer, staid, severer and finally nobler works of his maturity. He points out how Mr. Lutyens gradually acquired a style, a personal note of his own, which he expresses without repetition or monotony, and claims for him a mastery in marshalling “the several elements of his art, without anything that can be called over-accentuation of parts, that touches us with the feeling of breadth and completeness.” Of the designs for Delhi the book is naturally unable to publish any specimens; but Mr. Weaver is confident that between Mr. Baker and Mr. Lutyens the various difficulties of style and styles will be found to have been pedantic merely. The main influences on Mr. Lutyens’s work were Norman Shaw, Philip Webb, and, in

the matter of garden design, in which some of his happiest effects have been achieved, Miss Gertrude Jekyll; and to these influences Mr. Weaver does full justice.

S. J. B.

OLD PASTE. By A. BERESFORD RYLEY. (Methuen.) £2 2s. net.

This is a most attractive book on a most attractive subject. It is also well written and beautifully illustrated. It is significant of the shortcomings of the English language that the word paste should be used equally for a soft slimy composition used either for culinary or for adhesive purposes, and a hard vitreous substance, which indeed is of the same nature as glass or enamel. Mr. Beresford Ryley moreover does not give any indication as to when this kind of coloured glass came to be known as paste, and the modern idea of paste as mere imitation diamonds seems to date from the development of this branch of jewellery under the Parisian jeweller Joseph Strass in the Louis XV period. It is therefore perhaps a misnomer to classify the ancient glass jewellery under the modern name of Old Paste. There was certainly nothing of the fake about the use of melted glass for jewellery by the Phœnicians, Egyptians, early Greeks, Etruscans or Romans. Many of the jewels used for decorative purposes by the Anglo-Saxons, Franks, Merovingians, were honest glass, coloured to imitate rubies, sapphires or emeralds, but not intended to deceive. Many of these serve their purpose as well as the genuine precious stones, the fate of the latter being somewhat precarious. When jewellery came to be an article of more common wear, cheapness could only be obtained by actual imitation. The supply of diamonds was at first inadequate for the demands of fashionable costume, and the so-called paste jewellery came into vogue. In the skilful hands of the French jewellers of the 18th century paste jewellery became a thing of real beauty in itself, and as such has maintained its popularity to the present day. It is a far cry, however, from the Strass ornaments to the Alfred Jewel and the beautiful blue panel of the “Bonus Eventus” in the British Museum which forms the frontispiece to Mr. Ryley’s book. L. C.

ONE HUNDRED SILHOUETTE PORTRAITS. Selected from the collection of Francis Wellesley. With a preface by WEYMER MILLS. Oxford (University Press).

The art of the *silhouette* is one which appeals to the private collector. How little is known of Etienne de Silhouette, the French controller-general, who gave his name to the little black shadow portraits with which we are now so familiar. Our grandparents treated them with contempt, but we treasure them, for in these little portraits we get certain lifelike touches which cannot be given in a painting, and could not be given in a photograph. The lightning cutter-out still practises his calling. The Miers or Edouart of former days has his successors, but the art seems to have died out, while the skill remains. A collection like that formed by Mr. Wellesley, which

Reviews

was formed to a great extent out of that made by the late Mr. Montague Guest, is therefore full of pleasant entertainment. Mr. Wellesley has lately issued a hundred specimens from his collection in a handsome volume, admirably printed all through. Mr. Weymer Mills supplies a sprightly introduction. Some of the *silhouettes* of the royal family are very entertaining, notably that of George III, Queen Charlotte and their six daughters. It is wonderful how much character is to be found in a mere black profile. Specially noteworthy for this are the double portraits of Louise Countat and Joseph Dazincourt, and that of Madame St. Lambert cut with the scissors by no less a person than the great Goethe himself.

L. C.

BLACK GLAZE POTTERY FROM RHITSONA IN BÆOTIA; by P. N. URE (University College, Reading, "Studies in History and Archaeology"). Humphrey Milford (Oxford University Press), 7s. 6d.

Professor Ure has produced a modest but useful piece of work, on a subject at first sight somewhat barren and unattractive. But archæologists are gradually learning that much may be derived from the study of even the most insignificant products of ancient potters, and though such may have little artistic merit, and the minute study of them savours of the methods of Dryasdust, yet modern archæological methods and the high standard of modern photographic reproduction can extract from such material an amount of interest which justifies the attention given to it. Prof. Ure's results are obviously more for the benefit of the archæologist than the general reader, but by the former they will be welcomed as a careful record of his discoveries in Bæotia, and as a contribution to the dating of Greek pottery in the 6th century B.C. and onwards.

H. B. W.

WOOD CARVINGS IN ENGLISH CHURCHES: I—Stalls and Tabernacle Work; II—Bishops' Thrones and Chancel Chairs; by FRANCIS BOND; illus., 120 photographs and drawings. (Oxford University Press.) 6s. 6d.

The first part of this book treats respectively of design, construction and cost of stalls; position, number and arrangement; canopied stalls; tabernacled stalls; renaissance stallwork, and stalls in parish churches. The work is a further instalment of the series of which Mr. Bond has already produced several volumes. A particular feature is made of the illustrations, which are lavishly distributed throughout, the stalls ranging from the primitive examples (1227) at Rochester Cathedral to the late work by Wren at Christ Church, Newgate Street; while the chairs cover a still wider period. The picture given by Mr. Bond of the stall-work at S. George's Chapel, Windsor, shows the canopies (1477-83) arranged according to the original scheme, which provided for Knights of the Garter and canons of the college to sit side by side alternately. The canons' stalls were surmounted by pinnacled spires and the knights' stalls by turrets with busts to display their helmets and armorial trophies. Such was the

arrangement which continued until 1786, when the spires were removed and the canopies all made uniform for the accommodation of knights only in the choir. It may be pointed out that the Michael de la Pole who died in 1415 was not, as Mr. Bond styles him, second "duke" of Suffolk, but earl. The first duke of his line was William de la Pole, who was raised to that exalted rank by Henry VI in 1448. Among the chairs illustrated those at Dunmow, Essex, and Much Hadham, Herts, are not chairs at all, but made up from mutilated portions of stall-work.

A. V.

PAINTING IN EAST AND WEST. By ROBERT DOUGLAS NORTON (Arnold.) 5s. net.

If, at a first reading, Mr. Norton's account of Impressionism seems strangely jejune, the reader should not be impatient. Further acquaintance with the book will show that it is not Mr. Norton's intention to discuss the technical means of painting, still less to write a history of schools and periods. His subject is something much deeper—the spiritual or philosophic basis of painting. He explains very clearly and sympathetically the indissoluble connexion of things spiritual with the art of the east. The point does not need elaboration here for the readers of this magazine; but we can commend Mr. Norton's handling of it. He goes on to found an enquiry on Mr. Berenson's suggestion that art in the west has for centuries been on the wrong tack. He finds it too much involved in the advance of scientific truth, and too lacking in the spirituality of the east. His discussion of what spirituality means for us, of the qualities in paintings which it implies, and of the means of recovering it, makes the most interesting part of a study founded on knowledge and thought, and communicative of its author's profound enthusiasm.

H. H. C.

FURNITURE; by ESTHER SINGLETON. (Chatto & Windus), 16s.

Miss Singleton's handsome book on furniture will be a help to many amateurs who like to dabble in this fascinating subject. Miss Singleton lays no claim to original research and advances no new or surprising theory. She is content to string together extracts from Jacquemart, Molinier, and other writers, and she does this in a very practical and intelligent way which should be useful to the student. The illustrations are well chosen and many are drawn from the collection of furniture in the Metropolitan Museum at New York. This is sufficient in itself to point out how negligent we have been in securing a really representative series of English furniture at the Victoria and Albert Museum. French furniture is well represented in the Jones collection there, and at Hertford House, but specimens of English furniture at South Kensington are inadequate.

L. C.

DAS WERK DER DOSSI; by HENRIETTE MENDELSSOHN. Munich (Müller and Rentsch), N.P.

A serious monograph on the Dossi has long been one of the *desiderata* of all students of Italian

art, but this want has now been supplied by Frau Mendelsohn's scholarly and attractive volume. The book is very clearly and conveniently planned. It opens with a retrospect on what has hitherto been written on the subject, followed by a statement of the indisputable facts which are known about the life of the two brothers. Then the authoress deals with the stylistic peculiarities of Giovanni and Battista—an important and interesting chapter—and briefly summarizes the artistic evolution of each of them. Then follows the main part of the book in which the works, first of Giovanni and then of Battista, are carefully discussed in chronological order, concluding with their large joint works of mural decoration in the Villa Imperiale near Pesaro and in the castle at Trent. In a final chapter an æsthetic appreciation of the work of the Dossi is given, and a full appendix contains a chapter on drawings, a list of works which Frau Mendelsohn refuses to acknowledge as being by the Dossi, various records, &c. In attempting the differentiation between the works of the two Dossi and their chronology, the authoress has been confronted with what is unquestionably one of the thorniest problems offered by the whole of art history. Subsequent research may, no doubt, necessitate a revision of some of her conclusions, but in the main I think that Frau Mendelsohn's reconstruction of the careers of the Dossi will hold good. The material is mastered with rare completeness. I notice, however, that the *S. Jerome* in the Louvre (No. 1276) is not mentioned, and there are also several works by the Dossi in English private collections not included here; but completeness in this last respect is hardly to be expected. Some observations might be added to those made by Frau Mendelsohn on the influence exercised on Dosso by other artists. Thus, in Mr. Benson's *Circe* (which Frau Mendelsohn, as it would seem rightly, re-names *Alcina*) the pose of the sorceress seems to me distinctly imitated from Giulio Campagnola's engraving *The Shepherd*, and I cannot help feeling that in the large *Vision of the Fathers of the Church* at Dresden, there is an influence from Pordenone. I should also have liked a somewhat greater insistence on the shortcomings of Dosso—his inherent provincialism and lack of finer discernment. Frau Mendelsohn speaks of Morelli as the one who restored the *S. John the Baptist* in the Palazzo Pitti to Dosso: as a matter of fact, already Crowe and Cavalcaselle speak of it as being "in the spirit of the Dossi" and reference might also have been made to the fact that it was these authors who first coupled the name of Dosso with the *S. Sebastian* in the Brera. The book is very good reading and the profuse illustration also deserves acknowledgment. T. B.

CATALOGUES OF PERMANENT COLLECTIONS:—
(1, 2) VICTORIA AND ALBERT MUSEUM. Catalogues; (1) Depart-

- ment of Textiles; Tapestries, by A. F. Kendrick, keeper, 1914, 18 illust., 1s. (2) Department of Engravings, &c.; Old English pattern books of the metal trades, a descriptive catalogue of the collection in the Museum; illust., 24 pl., 38 pp. 6d. (H.M. Stationery Office.)
- (3) OXFORD, CHRIST CHURCH. Drawings of the Old Masters in the Library; by C. F. Bell. Oxford (Clarendon Press), 2s. 6d.
- (4) DULWICH, ALLEYN'S COLLEGE OF GOD'S GIFT. A descriptive and historical catalogue of the pictures in the gallery, with biographical notices of the painters, &c., revised and completed to the present time, 1914; by Sir Edward Cook. (By order of the Governors.) 1s.
- (5) NOTTINGHAM, ART MUSEUM, NOTTINGHAM CASTLE. Illustrated catalogue of the permanent collection of pictures, drawings, &c., with biographical notes, compiled under the direction of G. H. Wallis, F.S.A., art director and curator, 2nd ed., 1913. 6d.
- (6) BATH, HOLBURN ART MUSEUM. Catalogue of Pictures. Bath, 1913. (Fyson, printers.) 2d.
- (7) THE LOUVRE. Description raisonnée des peintures du Louvre; par Seymour de Ricci, I, Ecoles étrangères, Italie et Espagne, 1913. Paris, N.P.
- (8) NANTES. Musée municipal des Beaux-arts; catalogue; par Marcel Nicolle avec la collaboration de Emile Dacier, Nantes, 1913. (Musée des Beaux-Arts.) 1 fr. 50.
- (9) NEW YORK, METROPOLITAN MUSEUM OF ART. Catalogue of Paintings, 1914; by B. Burroughs, curator, Department of Paintings. New York (Metropolitan Museum), N.P.

(1) It is not everywhere understood that the authorities of the Victoria and Albert Museum issue two kinds of publications for reference purposes, both very good in their way, "Catalogues" and "Guides". The "Guides" appear to me more popular, more temporary and perhaps more tentative, the "Catalogues" more scientific and permanent. If this is so, I should like to see those differences still more accentuated. The two following publications are catalogues: (1) The "Catalogue of Tapestries" is a particularly good one. The class, as Mr. Kendrick points out, is strictly defined. Only such fabrics are included in which the weft stitches have been worked into the woof by hand in separate patches, and do not run continuously from selvedge to selvedge as they do when thrown by the shuttle in weaving. The tapestries are dealt with in seven sections according to their provenance—England, the Netherlands, France, Germany, Italy, Scandinavia, and modern French tapestries with specimens of tapestry weaving now exhibited at the Bethnal Green Museum. Each section is prefaced by a general account of the industry in the several countries, and the following useful appendixes are added: (a) notes on the heraldry, (b) list of useful works on tapestry in the library; (c) note on photographs of tapestries in the library, together with a numerical and a general index. The illustrations, as Mr. Kendrick states, were chosen rather as an aid in making the catalogue more intelligible than as an adequate pictorial record of the tapestries themselves. In pursuance of this sensible plan some of the reproductions illustrate drawings in the museum of tapestries preserved elsewhere. I could wish that there were more of these: indeed, that illustrations of "Catalogues" were confined to objects useful for comparison with those in the Museum,

Reviews

and that illustrations of objects actually before the visitors' eyes were confined to the more popular "Guides", where the tourist might study them instead of the objects, as he generally does when he gets that chance. As usual it would be quite impossible for a private publisher to issue such a well-produced volume at the price of a shilling. Sir Cecil Smith gives notice that a portfolio containing illustrations of three of the tapestries c. 12 by 10 ins. is for sale at the catalogue stall, and if it is appreciated, it is hoped that it may be followed by others. (2) This brochure registers a large number of pattern books in the collection at South Kensington, published by various London and provincial firms of metal workers between 1770 and 1840. The catalogue has been compiled by Mr. W. A. Young, who undertook the task, as Sir Cecil Smith says in a prefatory note, "for the sake of his personal interest in the subject". The compilation in any case is well done, and Mr. Young's technical notes will be valuable to designers in metal. T. W.

(3) Mr. Bell has rendered a real service to the scientific study of old master drawings by the issue of this manual on one of the richest and most important "Cabinets" in England. The book is divided into three sections. In the introduction, Mr. Bell first gives an account of the history of the collection since it became the property of Christ Church—the bulk of the drawings were, as is well known, bequeathed by General John Guise (d. 1765)—of the literature on the subject and of the principles on which the rearrangement of the collection was recently carried out by Mr. Bell himself. In the latter part of the introduction Mr. Bell traces the history of the formation of the collection, and the results at which he arrives are of the greatest interest for the history of 17th and 18th-century collecting. In addition to the discovery of several unrecorded collectors' marks which it has been impossible to identify, Mr. Bell has been able to establish the provenance of several drawings at Christ Church from a very rich 18th-century cabinet of which there seems to be no previous mention in art literature—that of Salomon Gautier of Amsterdam, the MS. catalogue of which exists in the Bodleian Library. It will no doubt be possible, as Mr. Bell suggests, to prove a similar provenance for drawings in other collections. The second part of the volume comprises the catalogues of the mounted series of drawings at Christ Church, over 1000 in number; in addition to this there still exist some 700 unmounted drawings in the collections, which series, however, in Mr. Bell's words "contains nothing of importance and very little of any interest whatever". The catalogue is arranged alphabetically according to artists' names; it gives the subjects of the drawings, noting if they are studies for paintings—a part of

the work which must have entailed much wearisome research, but, of course, enormously increases its value to students. The provenance is also stated when ascertainable, and all references to the drawings in art literature are duly noted. An orientation in the vast collection is thus rendered extremely easy. A very valuable feature is finally the 125 reproductions in excellent half-tone of representative examples of various schools and periods in the collection. It is pleasant to note that the claims to interest of the later Italian schools have come in for full recognition. Owing to the inexpensive process of reproduction adopted for the plates, it has been possible to publish the book at a very moderate price; and I am very glad of this, as it is thus within reach of all; and it should certainly have its place in the library of every serious student of the art of the past. T. B.

(4) Any effort of the Governors of Dulwich College to promote public interest in this important collection is welcome. The catalogue is said to be "revised and completed to the present time" by Sir Edward Cook, author of "A Popular Handbook to the National Gallery". But it is startling to find how far Sir Edward is behind the ordinary knowledge and published criticism of the day. Three examples will be enough: (1) In the account of the altar-piece of S. Antonio of Padua, by Raphael, of which the Dulwich Gallery possesses two small fragments, Sir Edward, speaking of the predella paintings to which the fragments belonged, mentions *Christ bearing the Cross* as in Sir William Miles's collection, Leigh Court, near Bristol. This painting was purchased at the Leigh Court sale in 1884 by the present Earl of Plymouth, and was purchased from him last year by the Trustees of the National Gallery, where it has been on public exhibition now for some time. (2) In his description of the portrait of Philip IV, by Velazquez (No. 249), Sir Edward adheres to the statement that this is the portrait painted by Velazquez at Fraga, and merely notes at the end of his description (p. 159), "Recently discovery was made at Vienna of another version which was pronounced by a Spanish expert to be the original painting, the Dulwich picture being, according to him, a copy or a replica. The rival picture was sold to an American gentleman and is now in New York; and no living person has seen the two portraits together". Sir Edward is evidently unaware that in *The Burlington Magazine* for April, 1911 (Vol. XIX, p. 5), an article was published giving the history of the painting, which belonged to the House of Bourbon of Parma, and the reasons for believing that this version, now in Mr. Frick's collection, is the original, and that at Dulwich a copy by del Mazo. To illustrate this article both versions were reproduced side by side in order that connoisseurs might form their own opinion. The "Spanish expert" was the late Señor Beruete, and his

opinion had been quite independently corroborated by Sir Claude Phillips. (3) The curious emblematical painting (No. 354) is still attributed by Sir E. Cook to Lucas de Heere. In the second annual volume of the "Walpole Society's Transactions," published a year ago, it was plainly shown that the portraits signed H. E., and formerly attributed to Lucas d'Heere, are really the work of Hans Eworth, or Jan Eeuwouts. To this same painter the curious picture at Dulwich was also attributed; a reproduction was given and reasons for believing that it represents members of the Judd family, related to Sir Andrew Judd, Lord Mayor and Skinner of London. These three examples are sufficient to rebut the claim of this catalogue to have been "revised and completed to the present time". L. C.

(5) Though Mr. Wallis gives us no account of the formation of the Nottingham Castle collection, it seems to be mainly due to three bequests, the Millns, the Felix Joseph, and the Henry Lamin, the first consisting of drawings and pictures, the second of drawings only, and all three of works of the English school. The English painters from the Sandbys to Copley Fielding are very fairly represented, especially James Ward, by whom there are 5 pictures, and Morland, by whom there are 10, all of the Millns bequest, with a portrait of Morland by his father H. R. Morland. Local interest is also provided by Hoppner's well-known portrait of Kirke White, by portrait-drawings of Paul and Thomas Sandby, all three natives of Nottingham; by Wright of Derby's portrait of Arkwright who built the second cotton-mill there in 1769; and by miniatures of William and Mary Howitt, who lived there for many years, painted by an artist of some repute, Margaret Gillies. There are, moreover, Nottinghamshire drawings of archaeological value, and a large collection of Leech drawings purchased by local subscribers, and numerous modern works. A fourth bequest, the Dowager Viscountess Galway's, consists of some continental masters from "the school of Giotto" onwards, and, according to the catalogue, includes four Guercino (drawings), two Veronese, a Tiepolo, Poussin, Claude and Wouverman. The choice of illustrations in most cases should not be attributed so much to the director's taste as to his estimate of the taste of visitors to his gallery. G. L.

(6) The collection of pictures, porcelain, miniatures, bronzes, gold and silver plate, and curiosities formed by the late Sir Thomas W. Holburne was bequeathed by his sister to Bath, where it is now shown in Charlotte Street, in the museum that bears the collector's name. The catalogue, produced at the popular price of 2d., is a useful guide to the pictures of the collection, which include several works attributed to Gainsborough and to that able local artist, Barker of Bath. J. W.

(7) M. Seymour de Ricci dedicates his *catalogue*

raisonnée of the pictures in the Louvre to the late Frédéric Villot, the compiler of the catalogue commenced in 1849. This catalogue by Villot has been used as the basis of his own by M. de Ricci, who in his preface pays a generous tribute to the care and knowledge of his predecessor. In this, the first part of the new catalogue, M. de Ricci deals with the Italian and Spanish pictures, pastels and coloured drawings in the Louvre, and his admirably arranged notes bear evidence of a large amount of research and are full of knowledge and information. A description of each work is followed by its history, as far as can be ascertained, a list of reproductions, and a reference to the books on art in which the picture is mentioned. A descriptive list of the catalogues of the pictures in the Louvre from the 17th century down to 1907 is a valuable feature of M. de Ricci's catalogue. M. Joseph Reinach contributes a preface. J. W.

(8) The particular merits of the important and not very well-known collection of pictures, drawings and sculpture belonging to the municipality of Nantes is too large a subject to discuss here, but the work of M. Marcel Nicolle and his collaborator is a model catalogue of a public gallery. It is very clearly arranged, comprehensive, concise, handy and portable, the ascriptions are very cautiously made, and the book is worth much more than its price. To have described so thoroughly and within so small a space 1900 objects, with all the usual information and a full bibliography of the works consulted, is a triumph of cataloguing, and the municipality of Nantes deserve congratulations for having seconded the compilers' work by having the little volume so well and reasonably produced. Two common errors are avoided; there are no illustrations to distract attention and increase the bulk, and very few quotations are made from any but well-established critics. The works being, generally speaking, of later date, the reproduction of ciphers and inscriptions is not required. About half the collection consists of modern works, all wisely classed together, since modern European art continually tends to merge national characteristics in a common eclectic Europeanism. The continental disregard of British art is curiously exemplified by the absence from a large public collection close to England of any British example whatsoever. G. L.

(9) This is a well-arranged catalogue, not so informative nor convenient as the one provided by the municipality of Nantes. Happily it also has the merit of not being illustrated. Mr. Burroughs states the official ascriptions and quotes but very few others, a system not without advantages. A curator ought to be able to choose the attribution supported by the mightiest critics, and not be in a hurry to change it. Whether Mr. Burroughs has always chosen well is another matter, but he is right in merely stating an alternative attribution

Reviews

occasionally; moreover, a large proportion of the pictures are lent, and have to be ascribed according to the owner's wishes. The enumeration is according to the American "Cutter" system, an ingenious combination of letters and numbers, but easily becoming too complicated and no less liable to require correction than the purely alphabetical system.

G. L.

VARIOUS CATALOGUES:—(1) **BRITISH MUSEUM**, Woodcuts and Metal-cuts of the 15th century, chiefly of the German school, with 48 plates (by order of the Trustees). 7s. 6d. net.—(2) **VICTORIA AND ALBERT MUSEUM**, Department of Textiles, Guide to an Exhibition of Tapestries, Carpets and Furniture lent by the Earl of Dalkeith, March to May, 1914 [15 plates], 6d.—(3) **DIE WIENER-PORZELLAN-SAMMLUNG KARL MAYER**, Katalog und historische Einleitung von J. Folnesics. 86 Taf. Vienna (Artaria). Subscription price, M 85.—(4) **CATALOGUE OF A COLLECTION OF ANCIENT RINGS FORMED BY THE LATE E. GUILLOU**; by Seymour de Ricci. Paris, 200 copies printed for private circulation [with 24 plates].—(5) **AN ILLUSTRATED CATALOGUE OF THE SECOND NATIONAL LOAN EXHIBITION, 1913-1914. WOMAN AND CHILD IN ART**, compiled by Frances Howard, with preface by Robert Ross. Illust. (Heinemann.) £2 2s.—(6) **AUSSTELLUNG VON WERKEN ALTER KUNST AUS DEM PRIVATBESITZ VON MITGLIEDERN DES KAISER FRIEDRICH-MUSEUMS-VEREINS**, Mai 1914, in der Kgl. Akademie der Künste, Pariser Platz 4, Berlin; Katalog mit 25 Taf., 4^{te} Auflage, N.P.

(1) This, as Mr. Campbell Dodgson, the director of the department, points out in his preface, is not a complete catalogue of the woodcuts in his department which fall under the category specified by the title, but of a selected exhibition commemorating the opening of the new departmental gallery last May. In 1903 the trustees published the "Catalogue of Early German and Flemish Woodcuts preserved in the Department of Prints and Drawings in the British Museum", compiled by Mr. Dodgson. A selection of these, some 20 other specimens acquired since, some three dozen metal-cuts and a single English woodcut, all of the same early period, form the present exhibition. None of the examples have been exhibited before. The arrangement rests on a mixed basis, broadly, according to the very uncertain chronology, and more precisely, according to technique and origin. The cuts are divided into seven sections: (i) Single woodcuts, c. 1400-1460; (ii) specimen leaves of block-books and allied woodcuts, c. 1450-1470; (iii) single woodcuts, c. 1461-1480; (iv) single woodcuts, c. 1481-1500; (v) book illustrations, 1473-1500; (vi) dotted prints and other metal-cuts; (vii) woodcuts by Mair of Landshut, and by Albrecht Dürer within the 15th century. Section v is also subdivided according to provenance: Augsburg, Ulm, Basle, Speier, Mainz, Bamberg, Nuremberg, and Würzburg. With the aid of Mr. Dodgson's historical and technical introduction and notes, the visitor to the exhibition can obtain, and now the owner of this volume can preserve, a comprehensive view of the popular arts of the period dealt with, and of the religious uses to which, as Mr. Dodgson states, they were almost exclusively put. Attractive features in the exhibition are the

large number of coloured prints, the only "Teigdruck", and the only 15th-century English woodcut in the department. Three very rare woodcuts by Mair of Landshut (Nos. 192, 193, 194) are particularly noticeable among the illustrations. One of the most recent acquisitions, a *Madonna and Child* by Bernardinus Milnet, was reproduced in this magazine, Vol. xx, p. 95, accompanying an article by Mr. Dodgson. The reproductions do credit to Mr. D. Macbeth, and the measurements given by the compiler fix the scale. The neatly produced volume is by no means dear at the price of 7s. 6d.

(2) Since Mr. A. F. Kendrick, the keeper of this department, has already supplemented this "guide", compiled under his auspices, by three articles written, or authorized, by him for *The Burlington Magazine* (Vol. xxv, pp. 8, 73, 183, etc.), with the addition of many illustrations not included in the "guide", it is necessary here only to acknowledge gratefully the usefulness of the "guide" as a memento of a collection not always accessible to students, and—since the fact is not specified in the title—to repeat Sir Cecil Smith's remarks that "the tapestries, after Mantegna, kindly lent by the Duke of Buccleugh, add greatly to the interest of the exhibition"; as they also do to the value of the "guide", in which they are duly described and illustrated. The duke's tapestries seem indeed a trifle less oblivious of Mantegna than Laguerre's travesties at Hampton Court.

M. A.

(3) Among the true porcelains of the continent that made at Vienna is second only to Meissen in antiquity and importance. The Vienna factory was started in 1718 by the enterprise of du Paquier, aided by two Meissen workmen who had been seduced from their Saxon allegiance. In 1744 it was purchased by the state and carried on as an imperial concern till 1866, during which prolonged existence there were many changes in the ware and in its decoration. Vienna porcelain is best known in this country from the specimens of the empire period with richly gilt designs on the celebrated Leitner-blue and other coloured backgrounds, and with panels and medallions carefully painted with pictorial designs. The earlier and more interesting porcelains with rococo and baroque decoration are little understood on this side of the channel, and the rare examples of the du Paquier régime being unmarked are commonly confounded with the early Meissen. Needless to say these are the wares for which the Austrian collector hungers. But those who wish to understand Vienna porcelain, to follow its changing fortunes and varying styles, and appreciate its peculiar beauty and refinement could not take their lesson in a more attractive manner than by studying the catalogue of the Karl Mayer collection—unless indeed they are able to study the collection itself. The Mayer collection com-

prises some 500 carefully selected specimens, including 200 figures and groups; and it may be regarded as thoroughly representative of every phase in the history of the ware. No less than 220 of these pieces are illustrated in the 86 plates of the catalogue, and reproduced with great taste and accuracy. The twenty colour-plates are of quite unusual quality. The descriptions are written by Regierungsrat Joseph Folnesics, joint-author of the standard history of Vienna porcelain and a writer whose name is a guarantee of thoroughness and reliability. They are preceded by lengthy introductions in which the author leads us gently through the collection and the history of the factory, showing how the one fully illustrates the other. Two plates of facsimile marks complete the usefulness of the book, which is printed on the finest paper and tastefully bound. It is, in fact, a catalogue de luxe issued in a limited edition, and the quality of the letterpress, illustrations and general make-up fully justify the high price at which it is offered.

R. L. H.

(4) The tendency of public museums to absorb certain classes of works of art has nowhere been more marked than in respect of finger rings; and the rings in the English public collections—the British Museum, the Victoria and Albert, the Norwich Castle and other museums—represent together the accumulation of many of the most famous private cabinets. The museums of the continent, though not so rich in this respect as those of this country, likewise contain many fine ring collections. But the publication of this catalogue of the late Monsieur E. Guilhaou's rings reveals the fact that there still exists, outside the public museums, a collection little known even to connoisseurs, and one of very great importance. The compiler of the catalogue, M. Seymour de Ricci, was faced at the outset with the difficulty that the collection was in considerable disorder, and that no lists or notes relative to the history of a single item in it could be found among the late owner's papers. His researches, however, in the general literature of the subject, and especially the sale catalogues of the chief French collections recently dispersed, such as the Spitzer, sold in 1893, the Pichon, in 1897, and the Gay, in 1909, seem to have been singularly successful and resulted in the discovery of the provenance of most of the chief treasures in the collection. The catalogue records altogether 1636 different specimens; and every country and period, from the 52 Egyptian rings and the 755 Greek and Roman, down to those of modern times, is represented, in some cases by very fine and rare examples. The early Christian and the Merovingian rings, many of which are described in Deloche's "*Anneaux sigillaires*", form a striking series; while among the mediæval rings, which number over a hundred, is a ring of Jean Sans Peur, Duke of Burgundy. There are upwards of a hundred

signets of the 14th, 15th and 16th centuries, containing many of historical interest, the most remarkable being the well-known ring from the Pichon collection supposed to be the signet of the Black Prince. The renaissance series contains 238 examples unquestionably of great beauty and value. Twenty of these M. Guilhaou purchased from the Spitzer collection, while at the Doistau sale he paid no less than £600 for a single specimen. The catalogue is written in English and has evidently been carefully compiled. There are twenty-four good collotype plates containing numbered reproductions of every ring in the collection, and many of the inscriptions are copied in facsimile in the text.

H. C. S.

(5) This volume will be highly prized in the library of the fine arts. It is a record of one of the most successful exhibitions of old masters held in London and supplies reproductions of many paintings not thus accessible before. It also includes a welcome element, too rare in catalogues, the wit of Mr. Ross's graceful writing. The exhibition itself was thoroughly discussed in the press, and it is unnecessary to recur to it in detail. Considering that among the pictures illustrated are *Mrs. Simpson*, by Raeburn, *The Artist's Daughters*, by Gainsborough, *Elizabeth of Valois*, by Antonio Moro, *The Lamb Children* and *The Grey Sisters*, by Reynolds, *The Marchesa Balbi*, by Van Dyck, the larger *Panshanger Madonna*, by Raphael, the *Ballet Girl*, by Degas, the *Odalisque*, by Ingres, and *Queen Charlotte*, by Lawrence, the importance of the illustrations for comparison can be fairly gauged. The frontispiece is the pleasing equestrian portrait of a Prince of Wales ascribed to Isaac Oliver discussed in this Magazine, Vol. xxiv, p. 347. There is a melancholy note in this exhibition; we may say of it "*vestigia nulla retrorsum*". It is to be feared that two of the most jealously preserved private collections, Panshanger and Wilton, are represented here in public as entities for the last time. Their dispersal is to be anticipated with great regret, but should we not blame the course of public policy which scarcely leaves the private owner of national treasures any alternative to sale at the highest price obtainable?

L. A.

(6) Another interesting catalogue recording the efforts of an independent society is that of the third loan exhibition arranged by the Kaiser Friedrich-Museum Verein. About half the collection was composed of paintings, which are alone illustrated, and the other half of carvings, statues, majolica, bronzes, plate and miniatures. The largest contributors are Herr Marcus Kappel, Herr Geh. Kommerzienrat Leopold Koppel, and Drs. Eduard and James Simon. The Emperor and King sent an interesting portrait by Lucas Cranach, of *The Cardinal and Archbishop of Mainz*, *Albrecht von Brandenburg*, and a beautiful 15th-century Netherlands tapestry, the *Madonna of the Ha-ha*, both

Reviews

illustrated. Dr. James Simon sent the Brouwer (Hofstede de Groot 128), the Ostade, 1666 (Smith 18, de Groot 378) and the Vermeer (de Groot 33); Frau von Kaufmann, the Breughel le vieux, *The Fool's Paradise*, 1567 (Hulin-Bastelaer A13, once in the Imperial Gallery, Prague); Herr Arthur Schnitzler, the Bernardino de' Conti portrait (Berenson, Thiem coll.); Herr Oscar Huldshinsky, the Cuyp landscape (de Groot 185), the Hooch *Party on a Terrace*, recently reproduced here [*B.M.*, Vol. xxv, p. 207] (Smith, Suppl. 13, de Groot 136, with a long pedigree of owners), and the Terborch (de Groot 102); Herr Leopold Koppel, the Cuyp (de Groot 378), and the two Rubens (Roses II, 261, and Roses II, 400); Dr. Walter von Pannwitz, the Cuyp (de Groot 517), the two Hobbema (Smith 45, 46, de Groot, 176, 245), the Metsu (Smith 58, 104, de Groot 103, with a long record of ownership), the Ostade (de Groot 816), and the Jan Steen (de Groot 132); Dr. Paul von Schwabach, the Ostade (de Groot 326); Herr Marcus Kappel, the Hobbema, "M. Hobbema" (de Groot 254), the Rembrandt portrait of himself the year of his death "Rembrandt f. 1669" (Bode, "Rembrandt", VII, 79, etc.), the two Ruisdael (de Groot 795 and 88), the two Jan Steen (de Groot 669 and 463), and the Terborch (Smith 58 and Suppl. 2, de Groot 111); and Frau von Schubert, the Ruisdael (de Groot 702*). Such fully documented works as these are sufficient to show the importance of the exhibition, but it contained

many other interesting pictures, some of which are cited here, as in the catalogue, according to the owners' ascriptions:—Botticelli, *Annunciation* (Huldshinsky), *Portrait, a Young Woman* (Simonetta Cattaneo (?)) (Kappel), and a *Madonna* (E. Simon); Gerard David, *Madonna feeding the Child with broth*, Bodenhausen No. 37, Traumann coll. (von Pannwitz); Van Goyen, signed and dated 1643 (Dr. Alexander Frey), 1655 (von Pannwitz), signed N. D. (Frau Schoeller, Geh. Kommerzienrat Max Steinthal, J. Simon); Juan de Flandes, *Christ appearing to Mary* (E. Simon); Corneille de Lyon, *Einé de Batarnay, comte de Bouchage, his wife, and daughter*, 3 portraits (Kappel); Meister von Frankfurt, SS. *Barbara and Catherine*, Donaldson coll., London (von Pannwitz); Metsu, *Mother with a sick child* (Huldshinsky), and *Portrait of himself as a youth* (Herr Bankier Ludwig Berl); Ostade, *Family of Peasants at home*, "A. V. Ostade 1661" (Kappel), and *Peasant at a window*, fully signed, Weber coll. (von Pannwitz); Rembrandt, *Portrait of a young man*, signed in full and dated 1635, Ashburton coll. (von Hollitscher), and *The River and Oaktree* (see "Jahrb. d. k. pr. Kunstsamml", Bd. 29, p. 180) (Kappel); Titian, *S. Catherine praying before the Crucifix*, signed, and *Portrait of the Doge Barbarigo*, from Pal. Giustianini, Padua, and Heyl coll., Darmstadt (Koppel). Photographs of many of the exhibits were obtainable at the gallery. [See also, below, "German Periodicals", p. 371, "Zeitschrift für bildende Kunst", Heft 9].

NOTES

WORKS OF ART AND MODERN WARFARE.—It is just ten years ago¹ since *The Burlington Magazine* began to lay stress upon the importance of art as a national asset; to point out that a country benefited both directly and indirectly by the possession of fine works of art, and that their conservation and acquisition were a source not only of intellectual but of commercial advantage. Some four years later² the matter was more fully dealt with in connexion with the policy of national museums. The editors of the magazine were then able to write of the arts as existent in a society at peace, a peace which, so far as the arts were concerned, had lasted for a hundred years. Napoleon in his day had pillaged the art collections of Italy, Soult and others had taken what they could from Spain; but the depredations of Napoleon were made good so far as possible after his fall, and the more casual lootings during the Peninsular War were forgotten.

Now once more Europe is plunged into a struggle which is already more vast, and, if we may trust the press reports, may easily become no less ferocious than that which began with the

cannonade of Valmy and ended at Waterloo. We may well ask what bearing has this gigantic struggle upon the arts. On the one hand, there is the possibility that Russia may in the end occupy Berlin, Vienna, or Dresden, but the possibility is remote. On the other hand, a great German advance may in the course of the next few days overwhelm Flanders, and extend, Heaven knows! to Paris or London.

War is no longer waged with arrows and lances, or tardy muskets, but carried on both on earth and in the air with high explosives that blow to atoms all that they strike, and strike haphazard from afar. We have thus no guarantee whatever that this struggle between the enlightened or Christian nations of Europe will not be just as destructive to fine things as the wars waged by the barbarous conquerors of the past whom we are accustomed to execrate. Nor are our own hands clean. It is not so very long ago that the English burned and looted the Summer Palace at Peking, and that feat was repeated on a smaller scale by the allied troops during the last Chinese war. Have we any right to expect that a victorious army in Europe will be more sensible or self-denying?

In a war that may cover so immense a tract of

¹ August 1904.

² April 1908.

civilized country we must restrict our horizon if we are to make any clear survey, and we may well restrict it to the district which at the moment is in the greatest danger—Belgium. Unfortunately, Belgium is peculiarly rich in architecture, a form of art which cannot be removed from the seat of war, and which at any moment may have to be destroyed for ever, even by a humane and cultured belligerent to serve a strategic necessity. We can, therefore, only pray that the ancient, quiet cities of Belgium, with their quaint spires, and towers, and gables, their crumbling walls and ancient waterways, often so quaintly blended with the grimy upstart activities of modern industrialism, may escape the flood with no quite irreparable loss—that we may go as of old to Bruges or Ypres and miss nothing of their enchantment—that the historic buildings of Ghent, and Brussels, and Antwerp may not be levelled by the gunner and the airman.

But when we read of the removal of canvases from the great museums at Brussels to cellars and hiding-places, we may well ask ourselves whether something more than that could not be done. The treasures of the Hospital of S. John at Bruges; the marble by Michelangelo in Notre Dame, the *Adoration of the Lamb*, from Ghent, and a hundred or more of the *chefs-d'œuvre* of the Belgian museums could be shipped in a single small tramp steamer, free from observation—as the advertisements say—and landed in some place where, for the moment at least, the heathen are raging less furiously. The treasures of a few private collections might well be treated in the same way. For even if we assume that none of the belligerents is so grasping as to seize for himself these treasures, far more portable, and, from the point of view of national pride, infinitely more valuable than their equivalent in gold, they are none the less exposed to new and dreadful dangers from the new and dreadful weapons of modern war. Now, as in the past, little or nothing can be saved from fire, or from what the soldier may destroy in a moment of fury, and of such fires and of such moments of fury we may soon be reading. But the enormous increase in the powers of modern explosives and modern artillery threatens precious works of art, especially where they are gathered in small collections, with an additional peril. The more we know of art the more constantly do we find ourselves deploring what the violence of man in the past has taken from us. It is clear that the violence of man in the present may be no less pernicious unless we translate our experience into action, and arrange henceforth as a matter of course that all precious and portable works of art shall be removed as quickly as can be from the cockpits where the nations join battle, so that when the turmoil is over they can be returned intact to their own place to delight future generations. At any rate it would

seem that risk to portable works of art is one of the many grave risks of war which governments would do well to consider, since it is a risk which sensible precautions can minimize. Flanders at the moment is the art-centre most directly menaced, but who knows where the next blow may fall?

C. J. HOLMES.

THE RED CROSS SOCIETY AT THE GROSVENOR GALLERY.—With admirable courage Mr. Francis Howard has organized an exhibition of pictures at the Grosvenor Gallery in aid of the funds of the Red Cross Society. For at the present moment the public is not supposed to be interested in any art other than that of war. There must, however, be a large section of the patriotic community which from age, physical disability, or other causes, cannot be either at the front, or enrolled as special constables and nurses. For them, the eye and conscience may be satisfied simultaneously by supporting with frequent shillings so excellent an enterprise. The principles protecting all buildings flying the flag of the Red Cross render the old and modern masters at the Grosvenor immune from any bombs of criticism; and when the motives and attributes of countries and emperors are at stake, it seems trivial to discuss the attributions and motives of pictures or their painters. As a matter of fact, the paintings at the Grosvenor do not require artificial protection—that is the best compliment that can be paid them. The most important of the old masters is an adoration of the *Cristo Deposto* by Veronese, belonging to the Duke of Sutherland. This is the lunette of a large ancona, the other pieces of which are scattered. Unlike the panels and wings of primitives, the cinquecentist altar-pieces do not bear the splitting up of their component parts. They were conceived as unities and are apt to look ridiculous in isolated fragments. Moreover, this particular fragment was, of course, intended to be seen at a much greater height from the ground, and what may seem a clumsy and unimpressive composition is, in reality, a very dignified example of its kind. A similar observation may be applied to the *Portrait of a Youth*, ascribed to Giulio Romano. If properly skied and inclined from the wall (as so many of these Bronzino-like portraits were intended to be hung) the monstrous proportions and apparently distorted drawing would disappear. The exigencies of modern exhibition, however, do not allow for these conditions. The expert would complain bitterly if he could not rub his nose against the paint in order to detect the lurking signature or the veiled identity of some other master, while a critic who was offered a ladder might be embarrassed. Even more attractive than the fine Italian works, which include a good Tintoretto, is the large landscape of *Okehampton*, by Wilson. It is grand with-

out being grandiose. The great, still unappreciated master appears to have given more attention here to topographical accuracy than he usually does, except in his pencil drawings. Only a few of us will regret this temporary lapse in favour of nature. For Wilson, it must be admitted, introduced at the initiation of English landscape art that over-emphasized fancy, that doctoring of natural forms which became such a snare for Turner and even to the more severe Gainsborough and Cotman. In the *Okehampton* we have that more robust interpretation of a "prospect" of which the work of Constable was the fortunate or unfortunate outcome. At the same time Wilson preserves the "decorative" quality—to use a detestable expression—of which Constable eventually lost all sight. The canvas has suffered slightly, but with a little judicious restoration would be an ornament to any public or private collection. Ascribed to Hogarth, but with more probability by Richardson or Hamlet Winstanley, is the portrait believed to be of Kent, the architect. If the identity of the sitter can be established this should be acquired by the National Portrait Gallery. An excellent example of the much-sought-after Magnasco may also be noticed. But the above by no means exhaust the interesting items among the old masters. The modern pictures belong chiefly to the chastened school of *les vieux feroces* who are neither for the Academy nor its enemies. Those unacademic academicians, Mr. Charles Shannon and Mr. Strang, are seen to particular advantage, and there are delightful examples of Mr. Harrington Mann, Mr. Von Glehn, Mr. Glyn Philpot and others who have so far resisted the tenets of "Omega" and Monsieur Alpha Cézanne. For those who dislike western art (and they are many) there is an oriental room of Chinese and Persian pictures and for Mr. Joseph Pennell two works *not* ascribed to Whistler.

ROBERT ROSS.

THE PRINCE OF WALES'S NATIONAL RELIEF FUND.—An exhibition of modern Spanish art will be held at the Grafton Galleries from 3 October to 31 December in aid of this fund. It will consist of the 250 pictures now on view in the Brighton Public Art Galleries. An additional 50 important pictures have been promised from Spain, but will probably be delayed by the present difficulties of transit. Their place will be taken, at least temporarily, by others collected in England. Among these are fine works by the following artists who are not represented at Brighton:—Carbonero, Francisco Domingo, Fortuny, Bartolomé Galofre, Garcia y Ramos, Garrido, B. Hernandez, Leon y Escosura, Llaneces, Arcadio Mas y Fondavila and Palmaroli. The pictures collected by the energy of Mr. H. D. Roberts at Brighton have already been discussed in the daily and weekly press, and the enlarged exhibition will

receive attention here after it is opened. Mr. Roberts thoughtfully adds to the Brighton catalogue a list of books, both general and particular, on the whole range of Spanish art. The authority of a large number of the authors cited cannot be accepted without much reservation, for the subject of Spanish art is deep water into which critics are too apt to plunge rashly. A few notable omissions from the Brighton Library may be supplied here: Mr. Charles Ricketts's "Catalogue of the Prado"; Sr. Cossio's "El Greco"; Sr. San Roman y Fernandez's "El Greco en Toledo" (*vide B.M.*, Vol. xxi, p. 223); all the admirable publications of the Institut d'Estudis Catalans; Sr. Sanpere y Miquel's "Cuantrocentistas Catalanes" (for its comprehensive enthusiasm); the "Klassiker der Kunst" "Murillo"; all the writings of Sr. José Pijoan (e.g., *B.M.*, Vol. xiv, p. 67; xxii, pp. 17, 65; xxiv, p. 74); and of Sr. T. Gudiol, as also one of the periodicals in which Sr. Gudiol writes, the quarterly, "Boletin de la Sociedad Española de Excursiones". Two recent books, Mr. Hugh Stokes's "Francisco Goya", and Mr. J. E. Crawford Fletch's "A Little Journey in Spain", have been commended here (Vol. xxv, p. 306) by a highly competent critic, and a third, which has not yet undergone that ordeal, may be named, M. Paul Lafond's "Valdes Leal".

The Royal Photographic Society of Great Britain also desires to contribute according to the members' means to the Prince's fund, and asks that its arrangements may be made known. Half the fees of entrance (1s.) to the exhibition in the gallery of the Society of British Artists, 6 Suffolk St., Pall Mall, will be given to the fund. And, since the members of the Photographic Society have the right of free entry to their own exhibitions, a box for their contributions will be placed in the gallery. This is a good plan, for it enables members of a society able to do so, to contribute for their society more than ought to be asked of every member. The Prince's fund is obviously not intended to be swollen by those who may very likely honourably need its help.

Many art dealers also are wisely and quite legitimately attracting custom by offering part of the profits to the Prince's or other philanthropic funds. Such conditions, honourably carried out, should serve to increase the funds, and also to keep alive a branch of commerce heavily handicapped in time of war.

GERMAN BOOKS FOR PRISONERS OF WAR.—Considering the valuable support which we have always received from our colleagues of German and Austrian nationality, we express the hope that our readers will contribute German books for the prisoners of war. All books should be sent to the Prisoners of War Information Bureau, 49 Wellington Street, Strand, W.C.

GERMAN PERIODICALS

AMTLICHE BERICHTE AUS DEN K. KUNSTSAMMLUNGEN. No. 7, April 1914.

In this Heft recent acquisitions by the museum of plastic works are discussed; DR. DEMMLER deals with examples of German sculpture of the 15th and early 16th centuries; and DR. FRIDA SCHOTTMÜLLER writes of Italian plastic works, and reproduces, among others, a clay statuette of a recumbent female figure by Montorsoli.

No. 8, May.—Additions to the section of early Christian art are chronicled by DR. WULFF: a female portrait in mosaic said to have been found in the neighbourhood of Rome; a marble head thought to be an idealized portrait of Constantine; fragments of early Christian sarcophagi, and other objects.

No. 9, June.—DR. VON BODE chronicles some interesting additions to Italian renaissance sculpture: Prof. Volpi presented a statuette of the *Madonna and Child*, the author of which is known as "Meister der unartigen Kinder", and the museum received a gift from Mr. Fairfax Murray of a bronze statuette of *Nephthys* by Jacopo Sansovino, which may be the study for the colossal marble statue of the *Scala dei Giganti*, which was commissioned from Jacopo in 1554. —DR. FRIEDLÄNDER reproduces the portrait of Gillis de Smidt recently presented to the Kaiser-Friedrich Museum by Herr von Gelder, a characteristic work by Adriaen Thomasz. Key. Smidt is the donor represented on the wing of an altar-piece now in the Antwerp Museum; he died in 1574, and it is possible that the Berlin portrait may have been painted from life at an earlier date, and may have been the model from which Key took the donor's head in the Antwerp picture, which was dated 1575, a year, therefore, after the death of Smidt. At the end Dr. Friedländer gives a useful list of the works of Key. —In the "Vorgeschichtliche Abtheilung", DR. SCHUCHARDT writes on "Steinzeitgefäße aus der Mark Brandenburg".

No. 10, July.—This number is entirely taken up with an article by DR. ZAHN on "Glasierte Tongefäße im Antiquarium", a section which has received some highly important additions of the period between the 1st century B.C. and the 1st century A.D.

REPERTORIUM FÜR KUNSTWISSENSCHAFT. XXXVII. Band. Heft 1, April 1914.

FATHER KREITMAIER, S.J., corrects some inaccuracies in an article by Dr. Steinbart (Heft 3, 1913) on Greco and Spanish mysticism, more especially with regard to his characterization of S. Ignatius' "Exercitia spiritualia", which has nothing to do with mysticism proper, as Dr. Steinbart would have us believe. —DR. ORBAAN publishes a number of documents from the almost unexplored archives of the *Virtuosi al Pantheon*. The entries are copied from the "Libri di Congregationi"; they range from 1543 to 1743, and comprise a great number of important notices concerning painters in Rome who were members of the Congregazione in these years; Velázquez was elected a member in Feb. 1650, and his name occurs several times. —DR. ABRAHAM has an article entitled "Über die Quellen des Stils in der Nürnberger Malerei um 1400". —DR. ROLFS writes a brief note on "Arma Ecclesiae", with reference to a passage in the MS. of a 15th-century mystic which was discussed in Heft 6. He holds that the term was synonymous with the arms of Christ, "*Redemptoris mundi arma*"—i.e., the instruments of the Passion.

Heft 2.—DR. DAUN in a well reasoned article called "Einige der Madonna del Baldacchino Raffaels verwandte Madonnen" treats of a group of pictures of the *Madonna and Child* which have hitherto been regarded as founded upon the *Madonna del Baldacchino*. One of the group, formerly belonging to the Solly family and now in a private collection near Berlin, is in every particular far superior to the repainted and unfinished picture in the Pitti which in the main is the work of pupils. Dr. Daun has reason to think that, besides the large altar-piece, a sketch or panel-picture must have existed to which the group of paintings mentioned above stood in closest relation, and the question arises whether the Solly picture may not be the sketch mentioned by Vasari and an original Raphael. It is the connecting link between Raphael's Florentine and Roman *Madonnas* and the direct forerunner of the *Madonna with the Fish* (Roman period). —DR. GRAUTOFF writes on Meister Gilabertus, whose signature

is found on two of the statues of the *Twelve Apostles*, now in the museum at Toulouse, but formerly on the portal of the chapter house in the cloisters of the cathedral at Toulouse. Dr. Grautoff believes that the whole series is by the same master, a Toulouse sculptor, and in this takes a contrary view to Dr. Vöge, who connects the signed figures at Toulouse with the sculptor of the figures on the right side-door of the cathedral at Chartres. —The double tomb of Count Henry VIII of Henneberg and his wife, Elizabeth of Brandenburg, in the church of Röndbild in Thuringia, which has always been ascribed to the foundry of Peter Vischer, is dealt with by DR. MAYER. Some of the figures, among them the S. *Philip*, are certainly to be ascribed to Peter Vischer the elder, himself. In others, Venetian influence and a connexion with the Lombardi is very noticeable. The assistant who executed this portion of the tomb may have been Hans Vischer; a third assistant, designated the "Master of the Bearded Saints", is more archaic in his methods. The tomb is of great importance, and may possibly serve to throw light on the complicated "Vischer Frage", for in no other example of this workshop are the different hands so clearly defined. —DR. HORN would ascribe to Veit Stoss the plastic altar-piece in the church of Koschmin (Prov. of Posen), and believes the date to be the last years of the 15th or early years of the 16th century. The master is known to have been working in the district at that date, and the Cracow altar-piece had already made him famous. —DR. ESCHERICH has an article entitled "Der Ornamentstil. Eine Proportionsstudie", a theme full of interest, for, as the writer observes, one of the most important tasks of the modern art historian would be that of writing a history of proportion.

MONATSHEFTE FÜR KUNSTWISSENSCHAFT. Heft 4, April 1914.

DR. DAMMANN deals exhaustively with three cycles of frescoes of c. 1350 at Hirschhorn, Ilbenstadt and Frau Rombach. The frescoes at Ilbenstadt, though more primitive than those of Frau Rombach, are by a master of great originality and power, a contemporary of the author of the remarkable series of the *Passion* at Hirschhorn which is more closely allied to the manner of miniaturists. Iconographically these three cycles are also of great interest. —DR. GRAUTOFF discusses the *Pietà* of Villeneuve-les-Avignon now in the Louvre, but throws no further light on the problem touching the authorship of this wonderful picture. —PRINCE JOHANN GEORG of Saxony writes on two silver busts at Engelberg containing relics of SS. Maurice and Ursus. Both are by the Zug goldsmith Ludwig Müörslin and are of 1683 and 1684 respectively. —Under "Miscellen", the Peringsdörfer altar-piece in the Germanisches Museum and a drawing ascribed to Marco Zoppo at Munich, are dealt with.

Heft 5, May.—DR. OLDENBOURG treats of certain pictures which he ascribes to Cornelis Ketel, one at Vienna the subject of which cannot be identified with certainty, and the portrait of Queen Elizabeth at Siena which was exhibited at Florence in 1911 as a work of Zuccaro. The full-length of James I (National Portrait Gallery) is thought to be by Ketel, while the attribution to him of the *Earl of Lincoln* in the same gallery of 1584, and of a fine female portrait in the Kunsthalle at Hamburg, is considered untenable. Dr. Oldenbourg believes the Hamburg portrait to be by Aert Pietersz. —Note also: "Chinesische Kunsttradition", DR. FUNKE; and "Aus der Werkstätte Georg Raphael Donner's", DR. EBER (Budapest).

Heft 6, June.—DR. AUGUST MAYER, who holds that a close connection existed between Il Greco and the Bassani, criticizes the contrary opinions of Dr. v. Loga and of Detlev Freiherr v. Hadeln. He reproduces a signed portrait by Greco belonging to Mr. Frick at New York, in support of his views. The portrait of P. Massutio in the last Spanish exhibition at the Grafton Galleries which Dr. v. Loga calls an early Greco is, according to Dr. Mayer, a work by some follower of Bedoli, and the portrait of Pompeo Leoni should, he thinks, be classed among works of the master's first Toledan epoch. Other opinions of Dr. v. Loga are condemned by Dr. Mayer. —DR. BENZINGER studies the question of a 15th-century MS. of the *Parzifal* legend adorned with 28 drawings in colour executed with the pen, and in some cases covering a whole page. —DR. FEULNER writes on an unknown Augsburg sculptor of the renaissance, Christoph Murmann, the

German Periodicals

author of a tomb in the cathedral at Passau representing the *Coronation of the Virgin* in high relief with two kneeling ecclesiastical donors, Johann von Wolfsegg and Johann Heinrich von Rohrbach, who, during their life-time (probably c. 1605), caused this tomb to be erected as a lasting memorial of their close friendship. Dr. Feulner is able to identify the sculptor from the abbreviated signature still decipherable upon the tomb. He was born about 1565, the last mention of him being of 1629. Many works by him are probably unrecognized; a first tentative list of sculptures attributable to him is given. He was certainly one of the most notable masters of his day in Augsburg. —Note also "Bildformat u. Komposition", by DR. ERICH EVERTH. —Under "Miscellen", DR. PATZAK gives his reasons for believing that Giotto must have been acquainted in S. Italy with the compositions of the Codex Rossanensis. —DR. BERLINER refers to Dr. Losznitzer's opinion that the figure of a saint in carved wood in the depot of the National Museum, Munich, is by the same hand as the so-called *Nürnberg Madonna* in the same museum. The saint is not, as Dr. Losznitzer affirms, S. Othmar, but S. Benedict; the Virgin is much restored, but it is clear that both figures differ stylistically and technically from one another, and Dr. Losznitzer's attribution cannot therefore be accepted.

July.—PRINCE JOHANN GEORG of Saxony publishes a *Staurothek* (i.e. a reliquary made to receive a fragment of the True Cross) discovered by him in the Cistercian convent of Marienstern, not far from Kamenz. The *Staurothek* was originally decorated with enamels and precious stones, few of which now remain. The goldsmith's work was probably executed at Constantinople and dates from the 11th century. According to a paper found in the reliquary it must have been brought to Germany at the time of the third Crusade; in 1724 the relic was removed and was placed with great solemnity in a new monstrance prepared to receive it. —DR. ROCH writes on two large wooden statues, SS. Ambrose and Augustine, in the Bautzen museum and two angels (not exhibited) by Balthazar Permoser, whose work has recently been studied by Dr. Beschorner ("Permoser-Studien", Dresden, 1913). Dr. Roch also publishes a *Christ on the Cross* in the church of S. Peter, Bautzen, and a *S. Sebastian* in the museum, as works of Permoser. DR. BAMBERGER writes of the 18th-century paintings in the church of the castle of Ettlingen. The ceiling decoration he ascribes to Cosmas Damian Asam and points out that the sketch for the central part of this composition is in the Print Room at Munich representing the *Apotheosis of S. John Nepomuk*. The decoration of the walls, much of which is in a bad state of preservation, is by another hand, and these paintings Dr. Bamberger ascribes to Luc Antonio Colomba (or Columba) who is known to have been working at Ettlingen after 1730. —Certain pictures mentioned in the inventories of the collections of Margaret of Austria, the daughter of Maximilian I, are identified by FR. GRETE RING, for instance, in the Museo Civico at Verona an *Ecce Homo* by Mostaert is identified with a picture entered in 1523 and another (inventory of 1516) has been found by FR. Ring in the v. Aspitz coll. at Vienna.

DER CICERONE. Heft 6, March 1914.

DR. MÜNSTERBERG continues his paper on Chinese art in America.

Heft 9, May.—DR. BANGEL discusses the re-arrangement of the Mauritshuis at the Hague and its new acquisitions; among the latter are, an important diptych by Bartholomæus Bruyn dated 1529, recently bequeathed to the museum. The picture represents a member of the Rolinxwerth family and his wife; on the exterior of one wing is a *Lucretia* showing the influence of Raphael's art, an important contribution to our knowledge of the development of italianizing tendencies in N.W. Europe in the early 16th century; a *Hunting Party* formerly ascribed to Jan Both and now to Ludolf de Jongh (1616-1679) is very probably by the latter, who often approached A. Cuyp with whom this picture shows a close affinity. A very attractive *Boy Blowing Soap Bubbles* by Gerard Dou is also reproduced; it was long lent to the gallery by Countess Sparre of Stockholm. —The Sambon collection (dispersed in Paris between May 25 and 28) is discussed by DR. GRAUTOFF. Among the reproductions are examples of archaic Egyptian sculpture; an illuminated page from the MS. of the poems of Hafiz (1510); and a remarkably dignified and impressive figure of Kwan-yin in white marble with traces of colour of the Tang period (618-907). —DR. BAUER writes of the church of the SS. Quattro Coronati, Rome, which after years of abandonment has now been restored and re-opened on the initiative of Prof. Muñoz who re-discovered the crypt; it contained the remains

of the four saints, removed thither from the catacombs of SS. Pietro and Marcellino and placed in four sarcophagi of porphyry, serpentine and copper, this last being the only example of the kind in existence.—Some account is given of the Etruscan museum at Perugia which has been re-arranged by Prof. Bellucci and Conte Fiumi.

Heft 10.—The Liechtenstein Memorial Exhibition at Troppau is discussed by DR. SCHWEDELER-MEYER. It commemorated the 300th anniversary of the bestowal of the duchy of Troppau upon Prince Karl of Liechtenstein by the Emperor Matthias. A number of family portraits are reproduced. —DR. RIESEBIETER deals with the manufactory of Brunswick faience, which was founded in 1707 by the duke, and worked by Christoph von Horn. It came to an end exactly one hundred years later. The rival factory established by R. A. Chely, which produced work between 1745 and 1756, used as a mark two intertwined C's, and was so successful that the older established factory found it profitable to imitate its productions, is fully dealt with. A useful table of marks is appended.

Heft 11.—DR. FREYER writes on the Museum of Arts and Crafts at Halle, which was founded in 1885, though its development only dates from 1908. The writer treats principally of the collection of faience, porcelain and glass. "Halorengläser" were an important industry of Halle, but only two examples of these enamelled glasses are met with in the museum, dated respectively 1682 and 1781. —DR. SCHULZ writes of the art of Johann Baptist Lampi the elder, born in 1751 (the same year as Füger) at Romeno in Tyrol. The portrait by him of Count Johann von Fries (reproduced) was acquired in Vienna by the Germanisches Museum; it is of his first Viennese period, painted 1783-85, and proves that Lampi far surpassed his immediate contemporaries. —The discovery by Italian soldiers at Ain Sciahat (Cyrenaica) of a *Venus Anadyomene* in parian marble (the head and arms unfortunately missing) is touched upon by DR. BAUER; it differs in character from all other *Anadyomene* types. Prof. Mariani, Director of Archaeology in the Italian colony, holds that it approaches Polycletus rather than Praxiteles, and must have been founded upon a plastic prototype; hitherto it has been believed that the celebrated painting by Apelles was the model for all the statues of this subject; Dr. Bauer considers it a masterpiece of the best period of Greek art, or at all events a copy by Greek artists of the 4th century B.C. or rather earlier. The statue is considered so important that the Italian Government has decided to bring it to Rome and place it in the Museo delle Terme. —Under "Vermischtes" DR. ESCHERICH notices a document referring to Hans Baldung in the archives at Strassburg; in it reference is made to a representation of *S. Anne*, but whether painting or sculpture is not clear. The same writer has a note on a copy of a lost *Crucifixion* by Grünewald in the museum of the Lorenz Kapelle at Rotweil; other copies are known. That the original must have been much admired in its day is proved by Sandrart's mention of it.

Heft 12.—DR. LEMBERGER writes on the miniaturist who signs I.H., of whose history nothing is at present known. Judging from his technique, he may have been a pupil of Plötz between 1794 and 1799. Dr. Lemberger is able to identify six miniatures by him, one of which is signed in full "Hausinger", 1811; he may, therefore, be identified with a miniaturist of this name who exhibited at the Berlin Academy in 1795. —DR. BOMBE gives an account of the Bramante exhibition at Milan and Florence, which opened in March, a month too soon, as it has now been proved that the date of Bramante's death was April, not March, 1514. Bramante's extraordinary activity in Lombardy, especially as an architect, was well illustrated; casts, drawings and reproductions of authentic and disputed works were brought together in one of the last rooms of the Brera, and his work as draughtsman, engraver and painter was exhibited in showcases; a hitherto unknown painting, a portrait medallion at Bergamo, is said to be of great interest. The exhibition was under the capable management of various Milanese societies, and more especially of Count Malaguzzi Valeri, who in the second volume of his great work, "La Corte di Lodovico il Moro", will publish new documents concerning Bramante, and will reproduce many of the objects here exhibited. Bramante's Roman period is illustrated in the exhibition of drawings arranged in the Uffizi by Prof. Ferri and Dr. Filippo di Pietro, together with many examples by his followers, a most instructive collection which worthily completes the Milanese

exhibition. —Other articles on the Landesmuseum at Kassel, by DR. BERRER, and the Camondo collection in the Louvre, by DR. GRAUTOFF.

Hefts 13 & 14.—Both these numbers are principally devoted to a discussion by DR. FRIEDEBERGER of the Darmstadt exhibition; its strength certainly lay in portraits, and here the development of German art in the 150 years covered by the exhibition can best be studied. The earliest artist represented was Christoph Paudisz, who died as the court painter of the Bishop of Freising in 1667, and the Bavarian, Nicolaus Prugger; an admirable portrait by him of 1664 is reproduced, but is so obviously influenced by the school of Haarlem that it can scarcely be regarded as representative of German art. After 1680 the French influence seems to have been paramount. One of the best painters of the 18th century, Ziesenis, the Brunswick court painter, who was practically unknown to the present generation, owes his rehabilitation to the exhibition. Heft 14 deals with the landscapists Gessner, Rauscher, Weitsch and other painters, but on the whole the impression left by these articles is that German art of the period treated was lacking in individual character, and is certainly inferior to contemporary art in other countries. DR. BURKHARD MEIER has an informing note on the museum at Geldern, which, together with that of Kempen, has been reorganized by him under the auspices of the curator-general of the Rheinlande, Prof. Renard, who inaugurated a plan whereby the services of expert art historians might be placed for a term at the service of local museums for purposes of reorganization, and the two museums mentioned above are the first which have profited under this admirable system.

ZEITSCHRIFT FÜR BILDENDE KUNST. Heft 6, 1913-14.

DR. CURT GLASER has a very interesting article entitled "Italienische Bildmotive in der Altdeutschen Malerei", and shows that the earliest Bohemian panel pictures contain innumerable reminiscences of the Italian Trecento; motives met with in Sienese Trecentisti find their counterparts in the series of the *Life of Christ* in the Stifftgalerie at Hohenfurth, and these comparative studies are extended to the 15th century and later. The architectural surroundings in Hans Multscher's *Descent of the Holy Ghost* (Berlin) are founded on a composition by Pietro Lorenzetti (the *Last Supper*) in the lower church at Assisi; and at a much later period Dr. Glaser shows that Dürer must have been affected by early works of Titian, instancing among others the figure of the little *S. John* in the *Madonna mit dem Zeisig*, which evidently derives from the *Virgin of the Cherries* at Vienna.

Heft 7.—An admirable reproduction by Peter Halm of a portrait by J. Van Eyck forms the frontispiece to this number. The accompanying note is by DR. FRIEDLÄNDER who confirms the attribution of the portrait to Van Eyck, the identity of the sitter as Niccolò Albergatti Cardinal of Santa Croce, and the date as 1431. Date and name may possibly have been inscribed on the old frame; in any case the tradition seems well founded. —DR. KÜHNEL writes on Sicilian and Islamic painted ivories; beautiful specimens of caskets are reproduced, among them one in the Berlin museum and the well-known example at Veroli. —The Thaulow museum at Kiel is dealt with by DR. R. SCHMIDT.

Heft 8.—"Die Bahnbrecher des Naturstudiums um 1200" is the title of an article by DR. VÖGE dealing with French cathedrals and plastic art. He dwells upon the importance of two masters of realistic tendencies who were working in the earliest years of the 13th century; one, whose work is seen at Chartres, he designates "der Meister der Königsköpfe"; the other, designated "Meister des Peter u. Paul", was active at Rheims. The work of both has been entirely overlooked by critics, and Dr. Vöge holds that the greatest artistic personalities of mediæval France are as yet undiscovered; the reproductions serve to support his contentions. We are confronted by masters of extraordinary power and realism beside whom the sculptors of the statues in more prominent parts of these buildings, in spite of their masterly treatment of line and other great qualities, appear conventional and almost commonplace. —DR. WINKLER reproduces a panel picture in the University Library at Liège of the first half of the 15th century, which he ascribes to a master of the entourage of Konrad Witz, the same to whom Dr. Voss attributed two pictures in the Modena gallery (see *Burl. Mag.*, 1909, p. 44).

Heft 9.—The Loan Exhibition of Early Art in the Academy of Painting, Berlin, is discussed by DR. PLIETSCH, who reproduces among other works the following: Two *Madonnas* which were acquired from Spain by their present owners, respectively by

Gerard David and Geertgen tot Sint Jans; a characteristic example of the Cologne "Meister des Bartholomæus"; numerous admirable Dutch pictures by De Hooch, Ter Borch and others, and among the Italian pictures the curious panel with *Scenes from the Life of S. John the Evangelist*, which Dr. Gronau some years ago identified as by Lauro Padovano. It was originally in the Chiesa della Carità, Venice, and formed the predella of a picture (now lost) by Giov. Bellini. The portrait of an actor here exhibited for the first time proved to be the pendant of the so-called *Borro* in the Berlin Gallery, but it has not served to solve the problem as to the Italian authorship of both pictures. One room of the exhibition was devoted to choice examples of German plastic art from the collection of Dr. James Simon. —DR. TEICH, of Leipzig, writes on Gabriel Grupello, a forgotten sculptor, the author of the equestrian statue of the Kurfürst Johann Wilhem v. d. Pfalz at Düsseldorf, the art-loving ruler whose world-renowned gallery was after 1870 removed to Munich. The writer designates it the most important gallery in Europe. Grupello was born at Grammont, near Brussels, in 1644, the son of a Milanese settled in Belgium. Next to Schlüter he is the greatest baroque sculptor of Germany, and the statue at Düsseldorf is surpassed only by Schlüter's statue of the great Kurfürst. Dr. Teich gives a full account of Grupello and his works, and deplures that he should be so little known, and that no work by him was seen at the Darmstadt Exhibition. —Note also "Die Französische Kunst u. das Klassizismus", by DR. VON SEIDLITZ.

Heft 10.—DR. BECKER reproduces two studies by Grünewald, which he discovered in the Speck von Sternburg collection at Lüttschena, near Leipzig, among a number of other drawings, these two bearing the unknown name of "Strüssinger". Their provenance is not known, but many of these drawings were acquired from the Winckler collection, in which sale catalogue there were also some eleven drawings by Grünewald; others, since recognized as by him, were in the collection, among them the four beautiful studies ascribed to Grünewald by Dr. Lehrs in 1910, and those now in the Ehlers collection at Göttingen. —DR. SICON writes of two lost pictures by Johan Wilck (1772-1819) rediscovered by him in a private collection at Frankfurt, painted in 1810 during Wilck's stay in that city (1808-1811), and representing an historical episode, the burning of English goods by order of Napoleon and the scene which followed this act. —DR. COHN has a long illustrated article entitled "Problem der Indischen Kunst".

WERKE DER VOLKSKUNST. Hefts 1 und 2, July 1914.

Woodcarving in the Grödnertal (Tyrol), is dealt with by DR. HABERLANDT. The art has been practised in this valley for over two and a half centuries and its fame is wide-spread. The earliest carver documentarily known was Christian Trebinger in 1643; the Vinazzer family were distinguished in the second half of the 17th century and must have been trained by Brixen sculptors; they executed work for the churches at Gröden and at S. Ulrich; Margarete Vinazzer, one of the family, is said to have carved in alabaster in the second half of the 18th century, and an admirable medallion in stone of the *Virgin and Child* signed Marti(n) Vinaz(zer) is in the Museum für österreichische Volkskunde. —DR. Haberlandt also discusses the small reliefs with religious subjects used for the decoration of wine casks in Austria between the 17th and 19th centuries (called in German "Faszböden"). Casks with these reliefs may still be seen intact in the cellars of large landed proprietors or in the monasteries, and detached reliefs are met with in museums, especially in the Museum für österreichische Volkskunde. The same writer contributes a short note on a unique Albanian jug in copper, with decorative frieze and onion-shaped cover. It was acquired at Valona on the Albanian coast and is probably of the 17th century. —DR. VON SPIESS in "Trinitätsdarstellungen mit dem Dreigesichte" studies the numerous representations of this subject. —Note also "Oesterreichisches Hohlglas mit Emailfarbenbemalung", by DR. VON MOLTHER.

STUDIEN UND SKIZZEN ZUR GEMÄLDEKUNDE. Lief. v & vi, May 1914.

A contribution by DR. F. v. FRIMMEL on the different woods employed for panel pictures and methods of recognizing them, will be found exceedingly useful for reference and instruction. The illustrations serve to give some idea of the grain of the different panels. —The EDITOR continues his article on C. Poelenburg and his imitators; more works by Jan v. Haensbergen are referred to, and it is shown that the picture in

German Periodicals

Dr. Frimmel's own possession originally bore the monogram of this painter, that of Poelenburg having been painted over it. Others are referred to, among them one in the National gallery (No. 955) which though ascribed to Poelenburg is considered to be an undoubted Haensbergen. Among painters of his school are mentioned the little known Werner van Rysen, by whom a number of pictures are enumerated. —A half-length of *S. John the Baptist*, recently acquired for the Matvansky coll., Vienna, is ascribed to a Milanese artist of c. 1525, probably Luini. —The suggestion is made that the inscription on the portrait of a Fool by Dosso at Modena, hitherto misread, is "Sic Erimus" and its significance here is explained.

Lief. VII.—DR. PELTZER writes on Jan Lys, a master of some importance for the history of the early baroque, the blending of Italian and northern character. He probably came from the Haarlem school of the 17th century and in Italy was influenced by Caravaggio, of which his well-authenticated *Portrait of a Lute-player* (Dresden) affords proof, but he was also powerfully affected by the works of the great Venetians, especially Titian. —DR. A. REICHEL has a note on the collection of drawings in the Albertina, among them a fine sketch by Rembrandt. —The EDITOR states that Deibler, a dealer at Vienna, is now exhibiting a number of interesting Italian pictures, &c. (from a private collection), which will be dealt with by degrees in the "Studien". The first of these (the property of Dr. Kramer) which he now discusses is an *Assumption*, a drawing in colour by Tintoretto, possibly a first sketch for the altar-piece painted for the church of the Crociferi, Venice, and now in the Jesuiti. —A second article by the Editor entitled "Malen, Gemälde, Gemäldekunde" (the first appeared in Lief. I)

again touches upon the subject of the varieties of wood employed by painters for their works; the use of copper in this connexion will be dealt with on a future occasion. —Under "Notizen" reference is made to a newly discovered Titian, the portrait of a man, which was found at Lemberg in the Ossolinski-Lubomierski Institute, and is at present in the Vienna Academy in the hands of Herr Gerisch, the restorer. It is signed "Titianus P.", and will shortly be reproduced.

The following may also be noted:—

VELLHAGEN U. KLASINGS MONATSSHEFTE. March 1914.—A well-illustrated article on Moretto da Brescia by DR. SCHUBRING.

TECHNISCHE MITTHEILUNGEN FÜR MALEREI. Vol. XXX. Nos. 14, 15, 17, 18.—Articles by DRs. KÄMMERER and BERGER on the subject of Rubens's methods in preparing and using his colours, which, in spite of the polemical attitude of the two experts, contain much useful information.

ZEITSCHRIFT FÜR ALTE UND NEUE GLASMALEREI UND VERWANDTE GEBIETE. Heft 1. 1914.—A head in one of the painted windows in the cathedral at Freiburg is reproduced; it is thought to be from a design by Hans Baldung called Grien.

DIE WOCHE. No. 12, 1913.—Wall paintings in the churches at Jerusalem are discussed.

The following periodicals, which call for no further remark, have also been received:—

ZENTRALBLATT FÜR BILDENDE KUNST. No. 2, May, No. 3, June 1914.

DEUTSCHE KUNST UND DEKORATION, Darmstadt. Heft 8. Jahrgang XVII. May 1914.

INNEN-DEKORATION, Darmstadt. Jahrgang XXV. May 1914. (Both these two last deal with modern art and architecture.)

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

ALPHONSE LEMERRE, 23-33 passage Choiseul, Paris.

Helène de Zuylen de Nyevelt. L'Enjôleuse, broch., fr. 3'50.

BERLIN PHOTOGRAPHIC CO., London.

Franz Hals, his life and work; ed. by Wilhelm von Bode, with an essay by M. J. Binder; Japanese paper, 35 copies, 50g. net; Van Gelder paper, 25g. net.

BRITISH MUSEUM.

Carchemish, report on the excavations at Djerabis on behalf of the British Museum, conducted by C. L. Woolley and T. E. Lawrence, Part I, introductory, by D. G. Hogarth, 15s. net.

DELAGRAVE, 15 rue Soufflot, Paris.

Histoire de la peinture française au XIX^e siècle; par Louis Dimier; 48 reproductions; broché fr. 7'50, relié fr. 10.

HEITZ, 16 Möllerstr., Strassburg.

"Studien zur deutschen Kunstgeschichte", 174, 176, 177.

Schriftentümlichkeiten auf älteren Holzschnitten als Hilfsmittel ihrer Gruppierung; von W. Molsdorf; 18 Taf. (Heft 174), M 7.

Michael Willmann, ein Beitrag zur Barockkunst Schlesiens; von Dipl.-Ing. Dietrich Maul; 21 Lichtdrucktaf. (Heft 176), M 7.

Grünwald-Bibliographie (1489—Juni 1914); von Mela Escherich (Heft 177), M 4.

"Zur Kunstgeschichte Auslands", 100, 108, 109.

Zehn Bücher über Architektur des Marcus Vitruvius Pollio, übersetzt u. erläutert v. Dr. Phil. J. Prestel, mit vielen vom Uebersetzer entworfenen Tafeln, B. IV-V, IX-X (Hefte 100, 108), M 8 [each].

This learned book is now completed.

Sassetta, ein sienesischer Maler der Franziskus-legende von Bernard Berenson aus dem Englischen übertrag. v. Irmgard Kummer, 26 Lichtdrucktaf. (Heft 109), M 8.

This treatise on Sassetta first appeared in the "B.M.", Vol. iii, pp. 3, 171. For Sassetta see also Vol. i, p. 306; xxiii, pp. 207, 276, 332. We have here illustrations not included in the "B.M.", and vice versa, especially in Vol. xxiii.

HENRY HOLT AND CO., New York.

Some Accounts of the Bewcastle Cross between the years 1607 and 1861, reprinted and annotated by A. S. Cook,

Professor of the English Language and Literature in Yale University, "Yale Studies in English", ed. A. S. Cook, No. L, [brochure, text blocks], \$1'50.

JOHN LANE.

The Portraits and Caricatures of James McNeill Whistler, an iconography by A. E. Gallatin, with 20 examples, 10 hitherto unpublished; 10s. 6d. net.

Whistler's Pastels and other modern profiles, by A. E. Gallatin; new ed., 10s. 6d. net.

KLINKHARDT U. BIEMANN, 2 Liebigstr., Leipzig.

Andrea Solario, sein Leben u. seine Werke, ein Beitrag zur Kunstgeschichte der Lombardei, von Kurt Badt [with 21 pp. of illustrations], M 20.

Gottlieb Schick, ein Beitrag zur Geschichte der deutschen Malerei um 1800, von Karl Simon [with 19 pp. of illustrations], M 20.

PRIVATELY PRINTED. Temple Sheen Press.

Armorial Portraits, by Albert Van de Put, Part I, plates 1-3.

This promises to be a valuable work by a well-known expert in historical heraldry. The text is wisely confined to its purpose, the identification of escutcheons and references to previous authorities.

SIFFER, Ghent.

Schilderkunst en Tooneelvertooningen op het einde van de middeleeuwen, door Leo van Puyvelde (Koninklijke Vlaamse Academie voor Taal en Letterkunde) [55 illust.], s.p.

PERIODICALS.—*Æsthetics* (Hackley Art Gallery, Muskegon, Michigan), July—*La Bibliofilia*, June-July—Boston, U.S.A., Museum of Fine Arts Bulletin, 71—Bulletin of the Cleveland Museum of Art, I, 1, 2—Bulletin of Metropolitan Museum, N.Y., July, Aug.—Bulletin of the Minneapolis Institute of Arts, July—Bulletin of the Pennsylvania Museum, July—*Der Cicerone*, 14—*Fine Arts Trade Journal*, July—[*Gazette des Beaux-Arts*] *Chronique des Arts*, No. 27—*Illustrated London News*, weekly—*The Kokka*, 289—[*Revue de l'Art*] *Bulletin de l'Art*, No. 632—*Studien und Skizzen zur Gemäldekunde*, VII—*Town Planning Review*, July—*Werke der Volkskunst* (Vienna), July. PAMPHLETS, REPORTS, &c.—The Society for the Protection of Ancient Buildings; 37th annual report of the committee; and a paper read by A. C. Benson, Esq., C.V.O., at the general meeting, June 1914 [illust.].

GENERAL INDEX TO VOLUME XXV

- A. B. Russian periodicals 199, 263
Adey (More). Miniatures ascribed to Sulṭān Muḥammad 190
Ancient American mosaic. T. A. Joyce 135; Pl., 134
Ancient linen garments. Mrs. J. H. Pollen 231; Pl., 233, 236
the Anderson gift to the Ashmolean Museum. Tancred Borenius 325; Pl., 328, 329
Art in France. R. E. D. 124, 195, 304
Artists—
Baldovinetti (Alessio) 80; Pl., 81
Behzad Pl., 113
Botticelli (Sandro) 3; Pl., 2
Canale (Ant.) (?) 175; Pl., 174
Christus (Petrus) 326; Pl., 333
Costa (Lorenzo) Pl., 287
Dosso (Battista) 326; Pl., 329 [D (?), E]
Doubtful (Florentine) 325; Pl., 328 [A, B]
Doubtful (Italian) 326; Pl., 329 [D]
Duvivier (Aimée) 61 (Note), 176
Forlì (?) (Melozzo da) 273; Pl., 276, 277
Fouquet (Jean) 40; Pl., 46, 49, 52
Gainsborough Pl., 165
Gheeraerts the Younger (Marcus) 137; Pl., 139
Guardi 267; Pl., 266, 269
Hooch (Pieter de) 205; Pl., 204, 207
Milnet (Bernhardinus) 169; Pl., 168
" Mons. Soqui " 104; Pl., 105
Netherland school 247 (Letter)
Paolo (Giovanni di) 326; Pl., 328 [c]
Parmigianino (?) Pl., 287
Rembrandt 325; Pl., 324
Roman sculptors 346; Pl., 347
Rubens Pl., 165
Signorelli (Luca) 85; Pl., 84
Spinelli (Parri) 15; Pl., 19, 22
Sulṭān Muḥammad (?) 190; Pl., 192, 193
" Tebo " 108
Turner (J. M. W.) 98, 241; Pl., 99, 102, 243, 246
Uccello (Paolo) 79; Pl., 78
Unknown, enamellist 218; Pl., 219
Webb (John) 29, 85; Pl., 87, 90, 93
Zacchi (Giovanni), medallist 335; Pl., 337, 340
A. S. G. B. The architecture and fittings of the Bril. Mus., additions (Note) 197
Ashby (Thomas). Turner in Rome—II 98
Turner at Tivoli 241
Auctions—illustrated catalogues 318; in April 62; May 129; June 198; July 260
Beck (Egerton). Prelatical crosses in heraldry and ornament 237
Bell (Clive). Persian miniatures 111
Bell (Hamilton). The Stein, Pelliot, and Von le Coq collections (Note) 127
An early bronze Buddha 144
Birrell (Francis). English tapestries at Boughton House 183
Borenius (Tancred). The Anderson gift to the Ashmolean Museum 325
Bredius (Abraham). A newly discovered early Rembrandt 325
Breuer (A. A.). Chinese inlaid lacquer 176
Chinese incised lacquer 280
Carpets at Boughton House. A. F. Kendrick 73; Pl., 72, 75
C. E. O. B. Two new periodicals (Note) 317
Ceramics
Chronology of Bow Porcelain 33; Pl., 35, 38
Maiolica columns. V. and A. Museum 61 (Note)
New Chinese masterpiece, Brit. Museum 69; Pl., 68
New excavations at Rhages 211; Pl., 210, 213, 216
Chantilly. Lionel Cust 349
Chinese incised lacquer. A. A. Breuer 280; Pl., 281, 284
Chinese inlaid lacquer. A. A. Breuer 176; Pl., 179, 182
Chinese Jade. I. B. Maxwell 294; Pl., 295, 299
a Chinese tapestry 231; Col. pl., 230
the Chronology of Bow porcelain. Bernard Rackham 33; Pl., 35, 38
the Column of Jupiter in the museum of Mainz. Mrs. S. Arthur Strong 153; Pl., 152, 156, 157, 160
Contributions to the study of English porcelain. Bernard Rackham 104; Pl., 105
Conway (A. E.). An unrecognized head of Constantine the Great 346
Conway (Sir Martin). *S. Giles Saying Mass* (Steinkopf collection) (Letter) 247
The seed of Gothic art 341
Cust (Lionel). *A Fête at Venice in 1747*, attributed to Antonio Canale 175
Chantilly 349
Notes on pictures in the royal collections—XXVIII, XXIX 205, 286
the Darmstadt Loan Exhibition. F. E. Washburn Freund 268; Pl., 272
the Designs for the first movable scenery on the English public stage. William Grant Keith 29, 85; Pl., 87, 90, 93
Dickins (Bruce). The inscriptions of the Ruthwell and Bewcastle crosses and the Bridekirk font 24
Dodgson (Campbell). The new Print Gallery, the British Museum 169
an Early bronze Buddha. Hamilton Bell 144; Pl., 145, 148
Early Chinese sculpture 40; Pl., 42, 43
Early furniture—XVI, XVII. Aymer Vallance 123, 170; Pl., 119, 122, 171
an Early Guardi. G. A. Simonson 267; Pl., 266, 269
Ellis (H. D.). An English silver chalice and paten, *circa* 1300 170
an English silver chalice and paten, *circa* 1300. H. D. Ellis 170; Pl., 174
English tapestries at Boughton House. Francis Birrell 183; Pl., 185, 188
Errera (Isabella). Notes on textiles 4
a Fête at Venice in 1747, attributed to Antonio Canale. Lionel Cust 175; Pl., 174
Fry (Roger). Note on a portrait of Giuliano de' Medici by Sandro Botticelli 3
Three pictures in the Jacquemart-André collection 79
Forbes (M. D.). The inscriptions of the Ruthwell and Bewcastle crosses and the Bridekirk font 24
Freund (F. E. Washburn). The Darmstadt Loan Exhibition 268
Furniture at Boughton House. A. F. Kendrick 8; Pl., 9, 11, 14
Goulding (R. W.). Portrait of Girardin le jeune 176
Hill (G. F.). The portraits of Giuliano de' Medici 117
Notes on Italian medals—XVII, XVIII 221, 335
the Portraits of Michelangelo 345
Hobson (R. L.). A new Chinese masterpiece in the British Museum 69
Holmes (C. J.). Works of art and modern warfare (Note) 366
H. W. L. The library of the late Sir Richard Wallace (Note) 317
I. B. M. Charles Davis, M.V.O. (Obituary) 260
the Inscriptions of the Ruthwell and Bewcastle crosses and the Bridekirk font. M. D. Forbes and Bruce Dickins 24; Pl., 27
Joyce (T. A.). Ancient American mosaic 135
J. Periodicals—Dutch 261; French 319; German 62, 369; Italian 129; Spanish 262
Keith (William Grant). The designs for the first movable scenery on the English public stage 29, 85
Kendrick (A. F.). Furniture at Boughton House 8
Carpets at Boughton House 73
a Late Gothic poet of line (*continued*). Osvald Sirén 15; Pl., 19, 22
L. C. National treasures (Note) 259
Max Rooses (Obituary) 318
the Legend of S. Eloy and S. Godeberta, by Petrus Christus. H. Clifford Smith 326; Pl., 333
Lethaby (W. R.). The part of Suger in the creation of mediæval iconography 206
Some early Italian and German embroideries at South Kensington 298
Letters to the Editors
S. Giles saying Mass (Steinkopfcol.). Sir Martin Conway 247
Salomon Reinach 305

General Index to Volume XXV

- M. A. Edward Dillon (Obituary) 260
 The history of art in the universities (Note) 316
 Martin (M. K.). Some pictures by Marcus Gheeraerts the younger, including two versions of *The Perfect Wife* 137
 Maxwell (I. B.). Chinese jade 294
 Miniatures ascribed to Sultān Muḥammad. More Adey 190; Pl., 192, 193
 Mitchell (H. P.). Some Limoges enamels by an unidentified master 218
- a New Chinese masterpiece in the British Museum. R. L. Hobson 69; Pl., 68
 the New excavations at Rhages—On the so-called Samarra faience. Charles Vignier 211; Pl., 210, 213, 216
 a Newly discovered early Rembrandt. Abraham Bredius 325; Pl., 324
 the New Print Gallery, the British Museum. I—Bowyer Nichols. II—Campbell Dodgson 163; Pl., 165, 168
 Nichols (Bowyer). The new Print Gallery, the British Museum 163
 Note on a portrait of Giuliano de' Medici by Sandro Botticelli. Roger Fry 3; Pl., 2
 Notes on Italian medals—XVII, XVIII. G. F. Hill 221, 335; Pl., 223, 337, 340
 Notes on pictures in the royal collections. XXVIII—Two paintings by Pieter de Hooch. XXIX—On two portraits of Isabella d'Este. Lionel Cust 205, 286; Pl., 204, 207, 287
 Notes on textiles. Isabella Errera 4; Pl., 5
 Notes—Aimée Duvivier 61
 the Architecture and fittings of the British Museum additions. A. S. G. B. 197
 the Committee of Fine Arts. 314
 Darmstadt Exhibition 198
 the Exhibition of modern French art at Grosvenor House 316
 German books for prisoners of war 368
 the History of art in the universities. M. A. 316
 the Library of the late Sir Richard Wallace. H. W. L. 317
 the Maiolica columns of the V. and A. Museum. W. T. W. 61
 National treasures. L. C. 259
 the New lecturer at the Slade School. X. 198
 the Prince of Wales's National Relief Fund 368
 the Recent acquisitions in the V. and A. Museum. I. B. M. 259
 the Red Cross Society and the Grosvenor Gallery. Robert Ross 367
 the Royal College of Art 315
 the Stein, Pelliott, and Von le Coq collections. Hamilton Bell 127
 Two new periodicals. C. E. O. B. 317
 Works of art and modern warfare. C. J. Holmes 366
- Obituaries—Alfred Lichtwark (C. J. F.) 61; Adolph Fischer 128; Edward Dillon (M. A.) 260; Charles Davis (I. B. M.) 260; Max Rooses (L. C.) 318
- the Part of Suger in the creation of mediæval iconography. W. R. Lethaby 206
 Periodicals—Dutch 261; French 319; Spanish 262; Russian 199, 263; German 62, 369; Italian 129
 Perry (J. Tavenor). Some remains of a wooden ambone in the V. and A. Museum. 291
 Persian miniatures. Clive Bell 111; Pl., 110, 113, 116
 Philippe de Comynes and the painter Jean Fouquet. Leo Baer 40; Pl., 46, 49, 52
 Phillips (Sir Claude). Two angels by Melozzo da Forlì (?) 273
 P'ollen (Mrs. J. H.). Ancient linen garments 231
- Portraits
 Arbella Stuart Pl., 139
 Campeggi (Lorenzo) 337; Pl., 340 [G]
 Charles Emanuel I (Savoy) 59; Pl., 58
 Charles Emanuel I (sons of) 59; Pl., 55
 Constantine the Great 346; Pl., 347
 Cornaro (Fantino) 336; Pl., 337 [C]
 Emanuel Philibert of Savoy 59; Pl., 58
 Girardin le jeune 176
 Giuliano de' Medici (Botticelli) 3, 117; Pl., 2
 Gritti (Andrea) 336; Pl., 337 [A]
 Howard (Frances) Pl., 139
 Isabella d'Este 286; Pl., 287
 Mary, c. of Pembroke Pl., 139
 Medici (Onofrio Bartolini de') 336; Pl., 337 [B]
 Michelangelo 345
 Mignanelli (Fabio) 336; Pl., 337 [D]
 Monte Sansavino (Giov. Maria del) 336; Pl., 340 [F, H]
 Russell (Eliz.) Pl., 139
 St. Louis IX and his brothers 227, 305 (Letter); Pl., 226
 Unknown
 Man and woman (Petrus Christus) 335; Pl., 333
 Woman (Rembrandt) 325; Pl., 324
 Veralli (Girolamo) 336; Pl., 340 [E]
- Portrait heads, the Château Vieux, St. Germain. Elsie Rosenberg 227; Pl., 226
 Portrait of Girardin le jeune. R. W. Goulding 176
 the Portraits of Giuliano de' Medici. G. F. Hill 117
 the Portraits of Michelangelo. G. F. Hill 345
 Prelatal crosses in heraldry and ornament. Egerton Beck 237
 Publications received 66, 132, 202, 263, 322, 372
- Rackham (Bernard).
 the Chronology of Bow porcelain 33
 Contributions to the study of English porcelain 104
 R. E. D. Art in France 124, 195, 304
 Reinach (Salomon) (Letter) 305
- Reviews
 die Abteikirche zu Laach. P. A. Huppertz 251
 Ancient memorial brasses. E. T. Beaumont 309
 Ancient painted glass in England. P. Nelson 251
 Apulei Psyche et Cupido ("Bibliotheca Riccardiana") 311
 the Aragonese double crown, etc. A. Van de Put 251
 Archiv für Kunstgeschichte, Lief. IV, ed. Detlev Freiherr von Hadeln and others 313 (Prints, etc., 7)
 Art and common sense. Royal Cortissoz 310
 the Art of Botticelli. Laurence Binyon 250
 the Art of the great masters. F. Lees 126
 Art prices current, 1912-13 60 (6)
 the Arts and crafts of India and Ceylon. A. K. Coomaraswamy 308
 Baroque architecture. M. S. Briggs 248
 der Baumeister H. Zuccalli, etc. R. Paulus 125
 Bernhard Hoetger. Georg Biermann 314 (Prints, etc., 10)
 a Bibliographical catalogue of the printed works illustrated by Cruikshank. A. M. Cohn 59 (3)
 Black glaze pottery from Rhitsona. P. N. Ure 360
 les Bronzes de la Cathédrale de Hildesheim. A. Marignan (Article) 341
 Brush and pencil notes in landscape by Sir Alfred East. Ed. Edwin Bale 314 (Prints, etc., 11)
 Catalogues of permanent collections 361, etc.
 Christ Church, Oxford (3)
 Dulwich College (4)
 Holburne Art Museum, Bath (6)
 the Louvre. Description raisonnée des peintures écoles, étrangères, Italie et Espagne (7)
 Nantes. Musée Municipal des Beaux-arts. Paintings (8)
 New York. Metropolitan Museum of Art. Paintings (9)
 Nottingham Art Museum (5)
 Victoria and Albert Museum. Textiles (1), Old English pattern books (2)
 Catalogues (various) 364, etc.
 Ancient rings (E. Guilhou coll.) (4)
 Kaiser-Friedrich-Museums-Verein, Ausstellung, 1914 (6)
 National Loan Exhibition, 2nd, 1913-14 (5)
 Tapestries, carpets and furniture (E. of Dalkeith), V. and A. Museum, 1914 (2)
 Wiener-porzellan Samml. Karl Mayer (3)
 Wood-cuts and metal-cuts of 15th cent., British Museum 1914 (1)
 Century of loan exhibitions, 1813-1912. A. Graves 127 (2)
 a Changed man, etc., Thomas Hardy 127 (3)
 Chantilly, in history and art. L. M. Richter (Article) 349
 Chinesisches porzellan. Ernst Zimmermann 306
 Christine de Pisan; Epître de Othéa, etc. Ed. Jean Miélot J. Van der Gheyn 252
 Churchwardens' accounts. J. C. Cox 127

General Index to Volume XXV

- Collectors' lists 60 (7)
 la Corte di Lodovico il Moro. Fr. Malaguzzi Valeri 358
 a Dictionary of Irish artists. W. G. Strickland 59 (1)
 Dictionnaire des sculpteurs de l'école Française au 19^{me} siècle, T. 1^{er}, A-C. S. Lami 59 (2)
 Disegni sconosciuti . . . di Federigo Barocci. Filippo di Pietro 252
 Eglises romanes des Vosges. Georges Durand 351
 l'Exposition de la miniature à Bruxelles en 1912 250
 Francisco Goya. Hugh Stokes 306
 French colour-prints of the 18th century. M. C. Salaman 352
 Furniture. Esther Singleton 360
 Gai Juli Cesaris et Auli Hirti commentarii ("Bibliotheca Riccardiana") 311
 Gamla Stockholmshus af Nicodemus Tessin d.ä. Osvald Sirén 358
 the Gospel story in art. J. La Farge 253
 Grinling Gibbons and his compeers. Ed. A. E. Bullock 313 (Prints, etc., 9)
 Guides—Führer durch das Museum für Ostasiatische Kunst der Stadt Cöln. Adolf Fisher 257 (1)
 Führer durch die Kgl. Porzellansammlung zu Dresden 257 (2)
 Haus Holbein the younger. A. B. Chamberlain 253
 Houses and gardens by E. L. Lutyens. Lawrence Weaver 359
 Kunstgeschichte der Seidenweberei. Otto v. Falke 308
 der Kurbayerische Hofbaumeister, Joseph Effner. M. Hauttmann 125
 a Little journey in Spain. J. E. Crawford Flitch 306
 die Lombardische Graphik der Renaissance. Paul Kristeller 357
 Lucas de Leyde. N. Beets 308
 Malta sotterranea. Erich Becker 307
 Mappe: (1) Paul Cezanne, (2) Vincent van Gogh, (3) Paul Gauguin. Ed. Piper 314 (Prints, etc., 12)
 the Mask, mezzotint engraving by E. A. Hester 314
 Meisterwerke der Plastik Bayerns, Bd. I. Ed. F. Bürger 312 (Prints, etc., 4)
 Miniaturen aus Handschriften der Kgl. Hof- u. Staatsbibliothek in München, Hefte 4, 5. Gen. ed. G. Leidinger 312 (Prints, etc., 2, 3)
 New editions and reprints 257
 Batsford's Collectors' Library, 8 vols. Various authors
 Deutsche Möbel der Vergangenheit. F. Luthmer
 Histoire du célèbre théâtre liégeois de Marionnettes. Rodolphe de Warage
 the Indian stories of F. W. Bain, vols. 1-8
 Jacques Callot. P. P. Plan
 Old Persian carpets and their æsthetic worth. C. Hopf
 Painting in the Far East. Laurence Binyon
 Paroles devant la vie. A. Mercereau
 the Saints in art. M. E. Tabor
 Samplers and tapestry embroideries. M. B. Huish
 Vorderasiatische Knüpfsteppiche aus älterer Zeit. W. v. Bode
 the Works of Man. E. M. Philipps
 Notes on Turquois in the East. B. Laufer. 249
 Oesterreichische Kunstschatze, Hefte 6-10. Ed. W. Suida 313 (Prints, etc., 5, 6)
 Old paste. A. Beresford Riley 359
 the Olympia of Boccaccio ("Florence Press Books") 311 (4)
 One hundred silhouette portraits. Fr. Wellesley and Weymer Mills 359
 Painting in east and west. R. D. Norton 360
 Pantheon, adressbuch. J. Zenker 59 (4)
 le Parthénon. Maxime Collignon 309
 la Peinture d'histoire en France de 1747 à 1785. Jean Locquin 252
 die Portraitdarstellungen des Michelangelo. E. Steinmann 345 (Article)
 Portraits d'infantes xvi^e siècle. Louise Roblot-Delondre 253
 Quinze années de ventes publiques 1898-1913 60 (8)
 Raumdarstellung u. Bildarchitekturen im florentiner Quattrocento. Paul Zucker 307
 Recent prints and reproductions 311
 Rembrandts Handzeichnungen, Bd. 1, 2. Kurt Freise and others 311 (Prints, etc., 1)
 the Rubáiyát of Omar Khayyam (FitzGerald) ("Riccardi Press Booklets") 311
 the Sonnets of Wm. Shakespeare ("Riccardi Press Booklets") 311
 Sport in art. W. A. Baillie-Grohman 126
 Stained glass of the middle ages in England and France. H. Arnold 251
 Stitches from eastern embroideries, portfolio 2. Louisa F. Pesel 314 (Prints, etc., 13)
 Vasari's lives of the painters, sculptors and architects, Vols. v, vi 127 (1)
 Viśvakarmā, pts. 5-7. Ed. A. K. Coomaraswamy 313 (Prints, etc., 8)
 Voyage au pays des sculpteurs romans. Vol. I. Alexis Forel 310
 Weissgründige atlische Lekythen. Walter Riezler, etc. 247
 das Werk der Dossi. Henriette Mendelsohn 360
 Woodcarvings in English churches—I, Stalls and tabernacle work—II, Bishops' thrones and chancel chairs. Fr. Bond 360
 the Year's art, 1914. A. C. R. Carter 60 (5)
 Zeichnungen nach Wu Tao-tze. F. R. Martin 352; Pl., 354, 355
 Rosenberg (Elsie). Portrait heads, the Château Vieux, St. Germain 227
 Ross (Robert). The Red Cross Society at the Grosvenor Gallery (Note) 367
- Sculpture—
 Bridekirk font Pl., 27
 Chinese masterpiece, Brit. Mus. 69; Pl., 68
 Early bronze Buddha 144; Pl., 145, 148
 Early Chinese 40; Pl., 42, 43
 the Juppiter column, Mainz Museum 153; Pl., 152, 156, 157, 160
 Portrait heads, Château Vieux, St. Germain 227; Pl., 226
 Portrait heads of Constantine the Great 346; Pl., 347
 Remains of an Italian wooden ambone, V. and A. Mus. 291
 the Seed of Gothic art. Sir Martin Conway 341
 Simonson (G. A.). An early Guardi 267
 Sirén (Osvald). A late Gothic poet of line (*continued*) 15
 Smith (H. Clifford). *The Legend of S. Eloy and S. Godeberta*, by Petrus Christus 326
 Some early Italian and German embroideries at South Kensington. W. R. Lethaby 298; Pl., 302
 Some Limoges enamels by an unidentified master. H. P. Mitchell 218; Pl., 219
 Some pictures by Marcus Gheeraerts the younger, including two versions of *The Perfect Wife*. M. Kathleen Martin 137; Pl., 139, 142
 Some remains of a wooden ambone in the V. and A. Museum. J. Tavenor Perry 291
 Special notice 325
 Strong (Mrs. S. Arthur). The column of Juppiter in the Museum of Mainz 153
- Textiles—
 Ancient linen garments (English) 231; Pl., 233, 236
 Carpets at Boughton House 73; Pl., 72, 75
 Chinese tapestry 231; Pl., 230
 Early Italian and German embroideries 298; Pl., 302
 English tapestries at Boughton House 183; Pl., 185, 188
 on Furniture at Boughton House 8; Pl., 9, 11
 Notes, by Isabella Errera 4; Pl., 5
 Three pictures in the Jacquemart-André collection. Roger Fry 79; Pl., 78, 81, 84
 Turner in Rome—II. Thomas Ashby 98; Pl., 99, 102
 Turner at Tivoli. Thomas Ashby 241; Pl., 243, 246
Two Angels by Melozzo da Forlì(?). Sir Claude Phillips 273; Pl., 276, 277
- an Unrecognized head of Constantine the Great. A. E. Conway 346; Pl., 347

General Index to Volume XXV

Vallance (Aymer). Early Furniture—XVI, XVII 123, 170

Van de Put (Albert). Van Dyck's *Prince of Oneglia* 59

Van Dyck's *Prince of Oneglia*. Albert Van de Put 59; Pl.,
55, 58

Vignier (Charles). The new excavations at Rhages 211

W. T. W. The maiolica columns of the V. and A. Museum
(Note) 61

X. The new lecturer at the Slade school (Note) 198

23

N
1
B95
v.25

The Burlington magazine

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

